Get Started in

The 4-H Pledge

I pledge my head to clearer thinking, my heart to greater loyalty, my hands to larger service, and my health to better living, for my club, my community, my country, and my world.

Additional copies of this book and other Ohio State University Extension, 4-H Youth Development publications are available through local OSU Extension offices and online at extensionpubs.osu.edu.

Ohio residents get the best price when they order and pick up their purchases through local Extension offices.

Name __________________________
Age ____________________________
Club Name _______________________
Club Advisor _____________________
County __________________________
**Get Started in Art** is made possible by the generous support of Worthington Industries, in partnership with the Peggy R. McConnell Arts Center of Worthington and 4-H. Worthington Industries is proud to have contributed to communities and organizations throughout the state for more than 55 years.

### SUMMARY OF LEARNING OUTCOMES

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<td>Creates images that feature formal and informal balance</td>
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<td>NA-VA.5-8.2: Using knowledge of structures and functions</td>
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<td>NA-VA.5-8.2: Using knowledge of structures and functions</td>
<td>Demonstrates understanding of proportion by drawing</td>
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<td>Practicing creativity</td>
<td>NA-VA.5-8.2: Using knowledge of structures and functions</td>
<td>Creates an arrangement of objects to emphasize one</td>
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</table>

*The visual arts standards cited here are part of the National Standards for Art Education developed by the Consortium of National Arts Education Associations. They are available in their entirety at educationworld.com.
RESOURCES

There is a wealth of information about art—history, artists, “how to,” and more. To get you started, here are a few books and websites. Local art teachers and librarians are also good resources to ask, especially if you have specific questions about particular visual art topics.

Annotated Art (DK Annotated Guides), by Robert Cumming (Dorling Kindersley, 1995). Designed for children ages 12 and up, but fascinating for adults as well.

Art for Dummies, by Thomas Hoving (IDG Books Worldwide, 1999). Hoving, the former director of the Metropolitan Museum of Art, explains the history of art in a humorous, easy-to-understand style. The book has few pictures, however, so access to a computer or more traditional art books will help you see what he’s talking about. Other “for dummies” books about art include Art History for Dummies, and Acrylic Painting for Dummies.

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ehow.com—Check out the section on “elementary art games,” which helps explain art principles, vocabulary, materials, genres and artists so that young artists can get to creating their own art.


Incredible @rt Department™ (incredibleart.org)—This website features lesson plans submitted by art teachers, organized by grade level, medium, subject, art period, and artist. Projects in the “by integration” section include activities related to math, science, social studies, and other academic areas for additional learning.

Instant Art History: From Cave Art to Pop Art, by Walter Robinson (Harry N. Abrams, 2002). A short, funny book that entertains as it educates.

kinderart.com, a website started by artists Andrea Mulder-Slater and Janjie Blokhuis-Mulder in 1997, offers art lesson plans (and more) for grades K-12.

Kids.gov (kids.gov)—search by grade level for activities and information, including art activities on this “official kids portal for the U.S. Government.” A special menu for educators provides links to additional resources.

National Gallery of Art/Kids (nga.gov/education/kids)—includes lots of interactive art activities, as well as a variety of fun, informative areas of exploration within the site.

Sister Wendy’s Story of Painting, by Sister Wendy Beckett (Dorling Kindersley, 1994). An easy-to-read book with color reproductions of masterworks tells the story of painting. Sister Wendy has also written a number of other books on art, artists and museums, and has presented a series of acclaimed art history documentaries for the BBC and PBS.


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Notes to the Project Helper

Member Project Guide

Project Record

Resilient Learning Systems
Congratulations! A 4-H member has asked you to serve as a project helper. You may be a parent, relative, project leader, friend, club advisor, or another individual important in the 4-H member’s life. Your duties begin with helping the youth create and carry out a project plan, as outlined in the Member Project Guide. This is followed by helping the youth focus on each activity, providing support and feedback, and determining what was done well, what could have been done differently, and where to go next.

As a project helper, it is up to you to encourage, guide and assist the 4-H member. How you choose to be involved helps to shape the 4-H member’s life skills and knowledge of visual art.

What you should know about Experiential Learning

The information and activities in this book are arranged in a unique, experiential fashion (see diagram). In this way, youth are introduced to a particular practice, idea or piece of information through an opening experience (1). The results of the activity are then recorded in the accompanying pages. Youth then take the opportunity to share (2) what they did with their project helper, process (3) the experience through a series of questions that allow the learner to generalize (4) and apply (5) the new knowledge and skill.

Glossary

physical texture
—see actual texture

portfolio
A portable case for holding loose drawings, photographs, or other images. Also refers to the materials collected in such a case, especially when they are representative of an artist’s work.

portrait
A painting, photograph, sculpture, or other artistic representation of a person, in which the face and its expression is predominant.

positive space
Space in an artwork that is filled with something. Contrast with negative space.

primary color
A hue—red, blue, or yellow—that is not obtained by mixing other hues. Other colors are derived from primary colors.

principles
(of design or of art)
Certain qualities inherent in the choice and arrangement of elements of art. Artists design their works by controlling and ordering the elements of art. Viewers of art and art critics use the same principles when analyzing works of art.

progressive rhythm
A form of visual rhythm that takes a sequence of forms through a progression of steps, changing the form slightly each time it is repeated (smaller to larger, etc.).

proportion
A principle of art referring to the relationship of various elements of art to the whole composition and to each other; also refers to size relationships.

radial balance
When the elements of an object or a composition branch out from a central point.

repetition
A principle of art, closely related to harmony, that refers to a way of combining art elements so that the same element(s) are used over and over again.

rhythm
A principle of art referring to a way of combining art elements to produce a look and feel of action or to cause the viewer’s eye to travel over the artwork in a certain way.

secondary color
A color that is derived from mixing pigments of primary colors in equal amounts. The secondary colors are orange (obtained by mixing red and yellow), violet (red and blue), and green (blue and yellow).

shape
Shade and form define objects in space. Shapes have two dimensions—height and width—and are usually defined by lines. Shapes can be regular and geometric (circle, oblong, polygon, etc.) or irregular and organic.

subtle
In art, the quality of being subdued or not so obvious. Small changes in size, shape, and color can create visual interest as much as dramatic ones.

symmetry
The parts of an image or object organized so that one side duplicates, or mirrors, the other. Contrast with asymmetry.

tertiary color
Hues created by mixing primary and secondary colors. Also known as intermediate colors.

texture
An element of art referring to surface qualities; the look or feel of objects.

unity
A principle of art referring to ways of combining art elements to achieve wholeness or a total effect.

value
The lightness or darkness of a color.

variety
Changes in size, shape, color, etc. that give a design visual interest.

vertical
The direction going up and down. The opposite is horizontal.

visual art
—see art

visual texture
Simulated texture in a work of art; the use of line, color, and other visual elements to create the illusion of various textures in flat drawings and paintings.

warm colors
Colors—reds, oranges, and yellows—that have the appearance of being warm and appear to advance toward the viewer. Contrast with cool colors.
GLOSSARY

actual texture  The texture of an object or picture, as determined by the sense of touch. Contrast with visual texture.

analogous color  Colors that lie next to one another on the color wheel and share qualities of hue due to the mixture of adjacent hues; harmonious hues.

art  Creative work or its principles, making or doing of things that display form, beauty, and unusual perception. Visual art includes architecture, painting, sculpture, photography, craft, ceramics, printing, and applied design.

asymmetry  One side of a composition does not reflect the design of the other, without destroying the composition’s overall harmony. Contrast with symmetry.

balance  A principle of art that refers to the way art elements are arranged to create a feeling of stability in the work (symmetrical/formal, asymmetrical/informal, or radial).

canvaNs  A heavy woven fabric used as a support for oil or acrylic painting or an unpainted frame with canvas fabric stretched over it to form a paintable surface; also, a painting on canvas fabric.

caricature  A portrait that exaggerates or distorts the essence of a person or thing to create an easily-identifiable visual likeness.

chaos  A state of utter confusion or disorder; a total lack of organization.

collage  A work of art made from an assemblage of different forms, thus creating a new whole.

color wheel  An arrangement of hues that shows the relationships among colors.

complementary color  Those specific pairs of colors (e.g., red and green) that most enhance one another by virtue of their simultaneous contrast. Each pair contains one primary color plus the secondary color made by mixing the other two primaries. Since the complements do not share characteristics of hue, and are as unlike as possible, the eye readily tells them apart. When complementary colors are placed next to one another, the effects are often jarring.

composition  The structure of basic organizing plan of all the elements within a work of art.

concept  The idea that underlies a piece of art.

contrast  Using elements that are different or opposite from one another (light and dark, rough and smooth, large and small, etc.)

cool colors  Colors such as blue, green, or violet, which appear to be cool in temperature and tend to recede from the viewer. Contrast with warm colors.

element  Components that comprise a work of art, such as line, color, value, shape, texture, form, and space.

emphasis  The principle of art that refers to a way of combining the elements of art to accent their similarities and bring the parts of an image or a form into a whole.

expression  The emotions of the artist communicated through his or her artwork.

form  The continuous mark made on a surface by a moving point.

graffiti  A drawing or inscription made on a wall or other surface, usually so as to be seen by the public.

harmony  A principle of art referring to a way of combining the elements of art to accent their similarities and bring the parts of an image or a form into a whole.

horizontal  Something that goes from side to side, parallel to the horizon. The opposite is vertical.

hue  Color; the distinctive characteristic of a color that enables us to label it (as blue or green, for example) and to assign it a place in the visible spectrum.

intensity  Refers to chromatic purity: the more vivid, or intense, it is.

monochrome  Consisting of only a single color or hue; may include its tints and shades.

mood  An overall feeling or emotion, often equated with expression.

movement  The way the eye travels through the space of a piece of art.

negative space  The shape of space in a composition that is empty or filled with imagery that is secondary to the main objects or figures being depicted in the composition. Contrast with positive space.

NOTES TO THE PROJECT HELPER

FOR SUMMER 2020

What you can do

• Become familiar with each activity and the related background information. Stay ahead of the learner by trying out activities beforehand. Check the Resources section (page 40) for additional information.

• Begin the project by helping the learner establish a plan (outlined in the Member Project Guide)

• After each activity, briefly talk with the learner so that she or he has an opportunity to share results and answers to the review questions. This important step improves understanding from an experiential learning perspective. Help the learner focus on the project and the life skills being addressed. A summary of learning outcomes is included on the inside back cover of this book.

• Help the learner celebrate what was done well and see what could be done differently. Allow the learner to become better at assessing his or her own work.

• In the Member Project Guide, date and initial the activities that have been completed.
FOR SUMMER 2020

Welcome to Get Started in Art! This book is designed for 4-H members of all ages with an interest in exploring creativity and learning more about visual art. You may repeat this project as long as new learning, new skills, and a new art project are developed each time.

Throughout this book, you’ll be asked to save or record the works you create. In most cases, your work can be attached to the designated pages in this book. You also can take photos of your work and attach those, or create a separate portfolio. You also may need a camera from time to time to take pictures of examples and ideas. If you repeat this project, use a new project book so the activities can be completed with new responses.

Make sure you check your county’s project and recordkeeping guidelines (if any) for additional requirements if you want to participate in county project judging or prepare the project as an exhibit for competition.

Many of the images in these pages were produced by students your age, working from the same kind of directions you have here.

Enjoy exploring your creativity and finding expression through the visual arts!

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**BOTTLECAP BLOSSOM MAGNETS** are bright, cheerful—and GREEN!

**WHAT YOU’LL NEED**

- **for one small DAISY DOT:**
  - 16 or more small plastic bottle caps
  - 3–4 med-sized plastic caps and lids
  - 1 used CD (this will be the base of your magnet)
  - 3 flat, old advertising magnets
  - 36 ⅛” glue dots (⅛” thick, high tack)

- **for one medium-sized GLORIOUS MARIGOLD:**
  - 6 flat, old advertising magnets
  - 1 old vinyl 45 record (this will be the base of your magnet)
  - 4–5 medium-sized plastic caps and lids
  - 20–22 medium-sized plastic caps and lids
  - 16 or more small plastic bottle caps
  - 1 used CD (this will be the base of your magnet)
  - clear glue dots (⅛” thick, high tack)

- **for one huge SUNFLOWER BURST:**
  - 80 or more small plastic bottle caps
  - 20–22 medium-sized plastic caps and lids
  - 1 old vinyl record album LP (this will be the base of your magnet)
  - 20 flat, old advertising magnets
  - 130 ⅛” clear glue dots (⅛” thick, high tack)
  - scissors

**OPTIONS**

- Recreate a famous painting using this idea. Go beyond flowers; consider landscapes, seascapes—even portraits!
- For those skilled at woodworking, use a wooden board as your backing and attach the bottlecaps with screws.
- For more information about art projects using plastic bottlecaps and other recycled materials, visit Michelle Stitzlein’s website, artgrange.com

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**PROJECT GUIDELINES**

**STEP 1:** Complete all 5 activities

**STEP 2:** Complete an art project (See ideas and examples on pages 29–37)

**STEP 3:** Become involved in at least two leadership/citizenship activities

**STEP 4:** Complete an art project summary and take part in a project review

**STEP 5:** Complete all 5 activities

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Create an ACCORDION STORY BOX that’s a tale and gift in one!

**WHAT YOU’LL NEED**

A box with a square lid (at least 2” x 2”) a strip of paper the same width as the box, and as long as it needs to be to accommodate your story pencil color medium of your choice glue decorative elements, if desired

Decide what story you want to tell — something you’ve made up, a favorite fairy tale or legend, etc. Divide the story into sections that can be easily expressed with a drawing and maybe a few simple words.

Fold the strip of paper, accordion-style, into squares that match up to your story sections, plus an additional square.

Draw your story on the folded strip, putting each section on a separate square. Color as you choose.

Glue the extra square to the bottom of the box, and fold the rest of the story on top of it.

Decorate the box top. You may choose to reproduce an illustration from your story, write the title or add decorative elements.

**OPTIONS**

- Tell the story of your life or someone else’s.
- Based on an activity by the author

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Based on an activity by Michelle Stitzlein at artgrange.com
WHAT YOU'LL NEED

1 piece of 12” x 18” kraft paper (or use a brown paper grocery sack and cut a similarly-sized piece of paper)

pencil with new eraser

black marker

acrylic or tempera paint in black, red, yellow, and white

Crumple the brown paper to make it soft and with a texture that resembles bark. Carefully tear the edges to create an irregular shape.

Use a pencil to draw the outline of an animal of your choice. Try to fit the outline to the size and shape of the torn paper, but leave enough room for ornamentation around the edges of the outline.

Fill the outline with representations of what your animal’s insides look like (X-ray style) and/or shapes and symbols that express something about the animal. Retrace the outline and the inside details with the marker. Color the inside details.

Dip the pencil eraser into the paint color of your choice and make a row of dots around the outside of your animal outline. Use other colors to create dot patterns in the negative space of your bark painting.

OPTIONS

• To more closely mimic how ancient artists created their works, make your own pigments, following the instructions for Project Idea #10 (Plant Dyes), page 32.

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MEMBER PROJECT GUIDE

STEP 2

Learning Experiences

Learning experiences are meant to complement project activities, providing the opportunity for you to do more in subject areas that interest you. What are some learning experiences you could do to show the interesting things you are learning about art? Here are some ideas:

• attend an art class or workshop
• go to an art show or visit a museum
• watch an artist at work
• help organize a club meeting about visual arts
• participate in county judging
• create your own project experience

Once you have a few ideas, record them here. Complete at least two learning experiences. Then, describe what you did in more detail. You may add to or change these activities at any time. Ask your project helper to date and initial in the appropriate spaces below.

<table>
<thead>
<tr>
<th>Plan To Do</th>
<th>What I Did</th>
<th>Date Completed</th>
<th>Helper Initials</th>
</tr>
</thead>
<tbody>
<tr>
<td>visit an art museum</td>
<td>went to the museum in Columbus</td>
<td>8/12/2020</td>
<td>MKG</td>
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</table>

Leadership/Citizenship Activities

Choose at least two leadership/citizenship activities from the list below (or create your own) and write them in the chart. Record your progress by asking your project helper to initial next to the date each one is completed. You may add to or change these activities at any time. Here are some examples of leadership/citizenship activities:

• help an art teacher in your area with a class or after-school project
• help another member prepare for project judging
• demonstrate one of the project areas at a club meeting
• invite an artist to make a demonstration at a club meeting
• create something to donate to a senior citizens home, hospital, library, or a similar group
• create your own opportunities

<table>
<thead>
<tr>
<th>Leadership/Citizenship Activities</th>
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Leonardo da Vinci’s Mona Lisa, painted in the 16th century, is possibly the most famous painting in the world. MODERNIZE THE MONA LISA by adding elements that bring her up to date or relate to your own life and experiences.

WHAT YOU’LL NEED

I image of the Mona Lisa painting
(available online and in many books)
I sheet of 12”x18” paper
color medium of your choice
other elements you may wish to incorporate

Study the painting, and lightly draw the central figure on your paper. Add the details you wish to the background and foreground. Use the medium of your choice to color your finished work. If you like, add 3-D or other elements to complete your modernization.

OPTIONS

• Try the collage technique by using cut or torn papers or magazines cutouts.
• Quilters may want to recreate this project in fabric and other embellishments.

WHAT YOU’LL NEED

I sheet of 12”x18” white paper,
plus pieces of scrap paper
acrylic or tempera paints
Following an example you find in a book, magazine or online, sketch a landscape on your paper.

Practice the pointillist technique on a scrap piece of paper; dip the end of your pencil erasers very gently into the paint and press it against the paper to create a dot. Repeat several times. Notice how you can control the size of the dot by how hard you press, and notice how the color gets lighter if you press the paper several times after just a single dip into the paint. Experiment until you are confident you can work on your artwork.

USING ONLY DOTS, color in your landscape.

OPTIONS

• Instead of working from a photograph or printout, look out your window or go outside and create a painting from what you see. Working outdoors is called plein air, which is French for open air.
• Artist Chuck Close used a variation of this technique to create larger-than-life portraits. His “dots” are multi-colored, irregular shapes. View some examples of his work and create a piece of work using this variation.
• Try using a sheet of black or other colored paper as your background.
MEMBER PROJECT GUIDE

STEP 5

Project Summary/Review

Before your project review, use the space to the left to write a brief summary of your project experience. Be sure to include a statement about the skills you have learned and how they may be valuable to you in the future.

Arrange for a project review with your project helper, club advisor or another knowledgeable adult. Completing a project review helps you evaluate what you have learned and assess your personal growth. Your evaluation can be part of a club evaluation or it can be part of your county’s project judging.

Words in bold throughout this book are defined in the glossary (page 38).
INTRODUCTION
This book will help you get started with art. But what is art? Art can be big, small, flat, three-dimensional, stationary, or moving. Art can be made of many different materials, even stuff others might think is junk. Art can be beautiful or ugly; it can reflect an aspect of real life, such as an historical event, or it can simply be a product of the artist’s imagination. Something that’s functional, like a chair or cup, can be a piece of art as well.

Whatever its form, look, or usefulness, art is expression. Let’s get started by seeing and understanding how art communicates ideas and feelings; then you’ll explore how to share your own thoughts and feelings through your own artistic creations.

WHAT TO DO
Find an example of artwork that expresses lots of feeling. Look for artwork displayed in public spaces, or in books, magazines, or online. Take a photo, make a copy, or print out the work and include it in the space below. If you repeat this project, use a new image each time.

WHAT YOU’LL NEED
- 2 sheets of 9”x12” watercolor paper
- 1 sheet of construction paper for background (larger than 9”x12”)
- watercolor paints
- brushes
- water
- scissors
- glue

Select a shape and a starting color. Paint the shape, from the inside out, following the color wheel progression. Repeat on the second piece of paper.

After your paintings dry, cut one into strips, leaving the strips attached on one edge. Cut the other painting into strips and weave them through the strips on the first painting.

Glue the edge pieces together and attach the weaving to the background paper.

OPTIONS
- Cut the strips along wavy lines (instead of straight) and see how this affects the weaving. Be sure to keep them in order so they fit together.
- Explore what happens when you use a monochromatic palette, or two contrasting colors for each painting.
- Use fabric and/or ribbon to create a cloth painting or art quilt.

Make a simple cropping tool, look at art a new way and pull the images together in your own PERSPECTIVE PATCHWORK.

WHAT YOU’LL NEED
- examples of artwork of all kinds
- 1 sheet of 22”x30” posterboard
- 2 sheets of scrap paper (at least 8.5”x11”)
- pencil
- paint of your choice
- scissors

Gather artwork examples. Choose 10-12 that you find most appealing or interesting and keep them on hand.

Make your cropping tool by cutting a rectangle from your scrap paper, leaving you with two L-shaped pieces of paper. Lay one piece atop the other and move the pieces back and forth to see how rectangles in various sizes and shapes are possible.

Assemble your saved artwork examples. Put the cropper on top of each and use it to focus on particular areas. For example, if your artwork is a portrait, maybe you want to zero in on an eye, hand, or item of clothing.

Use your pencil to divide your posterboard into sections (one for each piece of artwork you chose).

In each section, draw the focus areas of your artwork examples. Use the cropper to help you maintain attention on just those areas. Repeat until all sections are filled.

Paint the completed drawing.

OPTIONS
- Find different focus areas within one artwork example. Place these in random order on your posterboard.
- Use a monochromatic color palette for your completed work.
TALKING IT OVER

SHARE How does the artwork express the mood, feeling, or point of view?

REFLECT How does the saying “A picture is worth a thousand words” relate to the artwork you’ve selected?

GENERALIZE Is all artwork expressive? Are all artists trying to communicate a mood, feeling, or point of view? Explain.

APPLY When you look at an artistic photo, drawing, or painting, do you find it helpful to know what the artist is trying to say? Or do you prefer to come to your own conclusions? Explain.

LEARNING OUTCOMES

Project skill: Recognizing art with expressive qualities
Life skill: Visualizing information
Educational standard: NA–VA 5–8.2: Using knowledge of structures and functions
Success indicator: Identifies artwork that expresses feeling

BACKGROUND

For as long as there have been humans, there has been visual art. Sculptures and cave paintings from as far as 40,000 years ago have been found, and the oldest art objects in the world—drilled snail shells discovered in Israel—are about 100,000 years old!

Since so little is known about the people and cultures that produced the earliest examples of art, the precise meaning of these objects cannot be determined. Art has been used to record historical events, commemorate important people, serve in religious ceremonies, and beautify the places people live and work. Artistic works can also serve practical functions.

Most of all, art tries to influence and affect the viewer’s senses, emotions, and intellect by expressing a particular feeling. Throughout this book, you’ll learn some fundamental concepts, elements, and principles to create works of visual art that express your point of view and create reaction in the people who look at your pieces.

MORE CHALLENGES

Greeting cards are all about feelings. Some cards can be very expressive. Create a collection of greeting cards for members of your family and for friends.

DID YOU KNOW?

Ancient drilled shells are the first known examples of jewelry—something humans use to adorn themselves and express their personal style.

WHAT YOU’LL NEED

Crockpots
Beets
Spinach or kale
Black walnuts (in the shell)
Dry onion skins
A sheet of 11”x14” paper
Pencil and/or markers (optional)
Paint brushes

Put the beets, spinach or kale, walnuts and onion skins in separate crockpots. Add water to barely cover the ingredients. Cook on low overnight.

The next morning, check the water in the pots to see what dyes you have created (beet = magenta, onion = amber, spinach/kale = light green, walnut = brown).

Carefully pour the dye into small dishes to use as paint pots. (Do they smell like the plants they came from?]

Draw designs with the pencil and/or markers and use your homemade dyes to color them. Or, simply use the dyes to create a painted design.

FOR SUMMER 2020

PLANT DYES. Before factories produced paints and dyes we could buy, people made their own from materials found in nature. This project shows you how to make color from plants.

WHAT YOU’LL NEED

Crockpots
Beets
Spinach or kale
Black walnuts (in the shell)
Dry onion skins
A sheet of 11”x14” paper
Pencil and/or markers (optional)
Paint brushes

Put the beets, spinach or kale, walnuts and onion skins in separate crockpots. Add water to barely cover the ingredients. Cook on low overnight.

The next morning, check the water in the pots to see what dyes you have created (beet = magenta, onion = amber, spinach/kale = light green, walnut = brown).

Carefully pour the dye into small dishes to use as paint pots. (Do they smell like the plants they came from?)

Draw designs with the pencil and/or markers and use your homemade dyes to color them. Or, simply use the dyes to create a painted design.

WHAT YOU’LL NEED

1 sheet of 36”x48” posterboard
8 sheets of 12”x18” paper
Pencil
Glue

Think of an object you see every day; it may be something that has special meaning for you, like a favorite mug or dish, or it may be something you hardly think of at all, like a kitchen sink.

Draw that object on one of your pieces of 12”x18” paper; then trace it onto the other pieces of paper so that it is the same on each.

Color each panel, making sure the color covers the entire piece of paper. Choose colors that are uncharacteristic of the object you’ve selected (for instance, a pink cow or a turquoise wrench). Use complementary, analogous and contrasting color schemes to create visually compelling panels.

When all your panels are complete, glue them to the posterboard.

OPTIONS

• Recreate this project as a quilt.
• Use photos of your family as reference images and create a Pop-Art “family tree.”
Art created for specific locations is called installation art. This art is sometimes permanent and sometimes temporary. This project will help you create your own temporary NATURAL ART INSTALLATION.

WHAT YOU’LL NEED

- space to create your artwork
- materials found in nature
- camera

Plan your artwork, creating simple drawings and diagrams to help you create the finished piece. Consider whether you want your art to blend with its surroundings or stand out.

Collect the materials you’ll need. Make sure you have enough to complete your vision.

Assemble your installation piece.

Photograph it once you’re done.

OPTIONS

- Return to the installation on a regular basis and take a photograph each time to record how time and nature change it. How long does it last? What happens to it?

Project Area: Color, Value, Hue

Activity 2: Make a Color Wheel

Introduction

Color is a very important element of design. There are three primary colors: red, blue, and yellow. They are called primary colors because they are the basis from which all other colors are formed. When mixed, the primary colors create the secondary colors: red + blue = violet; blue + yellow = green; and red + yellow = orange.

When primary and secondary colors are mixed, they create the tertiary colors: red violet, blue violet, blue green, yellow green, yellow orange, and red orange.

WHAT YOU’LL NEED

- 1 piece of 11”x14” watercolor paper (use the thickest paper possible)
- pencil
- soft rubber gum eraser
- watercolors

Use your pencil to lightly draw soft, amorphic shapes. You may decide to create a definite pattern showing formal symmetry, or something less formal and asymmetric. The shapes should relate to each other, but should not touch. Make sure some of your shapes go off the edge of each side of your paper.

Starting in the center of your design, paint half of one of your shapes red, and the other half orange. Let the watercolors run together to create red-orange where they meet. Move to the next shape; paint half orange and half yellow. Continue outward, working through the color wheel. If you get to purple and still have designs to color, start over again with red.

When your painting has dried, rub the eraser lightly over your pencil lines so only the watercolor remains.

OPTIONS

- Explore what happens when you use a simpler palette of two complementary colors.

WHAT TO DO FOR SUMMER 2020

In the space below, create your own color wheel using scraps of construction paper, magazine cutouts, or other found materials. Include primary, secondary, and tertiary colors. Save your color wheel in your portfolio or scrapbook, or take a photo and attach it to the space below. If you repeat this project, use a different medium to create a new color wheel.

Find out what happens WHEN COLORS COLLIDE.

Attach your color wheel or image of your color wheel here!
TALKING IT OVER

SHARE  Why did you choose the medium you used? What colors were the easiest to incorporate into your color wheel?

REFLECT  Do you find yourself noticing colors around you more now that you’ve made a color wheel? In what ways do you find yourself drawn to certain colors and not others?

GENERALIZE  How do clothing designers, architects, landscape designers, and others use color?

APPLY  Think about colors and home decorating. If you could redecorate your bedroom, what colors would you use? Explain what mood your color choices would express.

LEARNING OUTCOMES
Project skill: Identifying, creating, and applying secondary and tertiary colors by selecting and/or mixing colors to create a color wheel
Life skills: Visualizing information
Educational standard: NA-VA. 5-8.1: Understanding and applying media, techniques, and processes
Success indicator: Creates a color wheel

BACKGROUND
Complementary colors are directly across from each other on the color wheel. Complementary colors make each other seem more intense. For example, red seems redder when it is next to green, and vice versa.

Analogous colors are those that are side-by-side on the color wheel. Analogous colors share a common hue, which helps to create harmony in a design.

Colors have different values depending on how light or dark they are. You can take one hue, such as blue, and lighten or darken it by adding white or black. When only one hue is used in a design, it’s called monochrome.

Colors can be warm or cool. Warm colors are the colors of fire and sunshine, such as reds, oranges, and yellows, and colors mixed using those hues, such as orange-browns and yellowish-greens. Cool colors are the colors of water, forests and ice, such as blues, greens, and purples.

MORE CHALLENGES
Learn about color theory and color science. Present your findings in a display that can be shared with your project helper and club.

DID YOU KNOW?
Sir Isaac Newton, one of the most influential scientists of all time, developed a color wheel that matched colors with specific musical notes and planets.

WHAT YOU’LL NEED
1 piece of 12"x18" paper
ruler
pencil
oil pastels or crayons
water colors

Use a ruler and pencil to create a grid on your paper. Using your pencil lightly, draw the letters of your name block-style (see example) so that they fill each section of the grid. Repeat the letters as often as you need to cover the entire sheet of paper.

Using your oil pastels or crayons, fill the negative space between and around the letters with lines, patterns and designs. When all the negative space is filled, use the watercolors to color the positive space (the block letters).

Carefully select the designs and colors to express a particular mood, feeling or emotion.

WHAT YOU’LL NEED
1 piece of 12"x18" paper
black markers in different thicknesses
medium of your choice

Make a simple outline of a face. Using at least five different line thicknesses and at least five different line patterns, draw hair. (If you make a man’s face, consider the opportunities of a mustache and beard!)

Color your finished drawing using the medium of your choice.

OPTIONS
• Start your bad hair design using the letters of your name (printed or cursive)
• Needlework enthusiasts may want to create this using embroidery, needlepoint or other hand sewing techniques
• Photocopy four versions of the original face. Use different line patterns and colorations to express four different emotions.
IDEAS FOR ART PROJECTS

Activity 3: Object Breakdown

INTRODUCTION
Along with color, art is created from line, form, and texture.

PROJECT AREA: LINE, FORM, AND TEXTURE

WHAT TO DO FOR SUMMER 2020
Find an object in your home. (You don’t have to be able to move or hold it, but you should be able to look at it from different angles.) How many shapes can you identify in the object? Put a photograph or drawing of the object here, and use a red pen or marker to trace the shapes you see. If you repeat this project, select a new object each time.

What You’ll Need

- I piece of 9” x 12” white paper
- I piece of 9” x 13” black paper
- I piece of 12” x 18” white paper
- Lamp or flashlight
- Scissors
- Glue
- Your choice of medium to create the imagery: colored pencils, oil pastels, crayons, tempera paint/brushes
- Pencil
- Glue the black paper silhouette to the 12” x 18” paper.

Create a SELF-PORTRAIT that uses imagery and symbolism in negative space to convey your self-identity:

WHAT YOU’LL NEED

- I piece of 9” x 12” white paper
- I piece of 9” x 13” black paper
- I piece of 12” x 18” white paper
- Lamp or flashlight
- Scissors
- Glue
- Your choice of medium to create the imagery: colored pencils, oil pastels, crayons, tempera paint/brushes
- Tape the 9” x 12” piece of paper to the wall. Stand sideways in front of the paper. Have your project helper shine the light so that your profile creates a clear shadow on the paper. Then have your project helper trace your shadow on to the paper with the pencil. (The outline of your shadow is called a silhouette.)
- Cut out your silhouette. Trace the silhouette on to the black paper and cut it out.
- Glue the black paper silhouette to the 12” x 18” paper.

Explore pattern and texture by making an ABSTRACT CROSS-SECTION. Think of images and ideas that represent your self (interests, memories, traditions, family, activities, etc.). Create these images using your choice of media, or cut out images from old magazines, and arrange them in the negative space surrounding your silhouette.

NOTE: You may choose to create this project using cut paper or images from magazines for the background; create a mixed-media artwork by including 3-dimensional objects; or start with a completely different medium, such as fabric or modeling clay. If you use something other than paper, make sure your base material is sturdy enough to support your artwork.

WHAT YOU’LL NEED

- I piece of 9” x 12” white paper
- I piece of 9” x 13” black paper
- I piece of 12” x 18” white paper
- Lamp or flashlight
- Scissors
- Glue
- Your choice of medium to create the imagery: colored pencils, oil pastels, crayons, tempera paint/brushes
- Tape the 9” x 12” piece of paper to the wall. Stand sideways in front of the paper. Have your project helper shine the light so that your profile creates a clear shadow on the paper. Then have your project helper trace your shadow on to the paper with the pencil. (The outline of your shadow is called a silhouette.)
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NOTE: You may choose to create this project using cut paper or images from magazines for the background; create a mixed-media artwork by including 3-dimensional objects; or start with a completely different medium, such as fabric or modeling clay. If you use something other than paper, make sure your base material is sturdy enough to support your artwork.

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- Glue
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Think of images and ideas that represent your self (interests, memories, traditions, family, activities, etc.). Create these images using your choice of medium, or cut out images from old magazines, and arrange them in the negative space surrounding your silhouette.

NOTE: You may choose to create this project using cut paper or images from magazines for the background; create a mixed-media artwork by including 3-dimensional objects; or start with a completely different medium, such as fabric or modeling clay. If you use something other than paper, make sure your base material is sturdy enough to support your artwork.
**LEARNING OUTCOMES**

**Project skill:** Perceiving shapes in objects

**Life skill:** Processing information, visualizing information

**Educational standard:** NA-VA.5-8.2: Using knowledge of structures and functions

**Success indicator:** Identifies multiple shapes within a single object

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**DID YOU KNOW?**

American artist Allan McCollum has devised a system that can create a unique two-dimensional shape for every person on the planet.

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**BEFORE YOU BEGIN YOUR ART PROJECT**

What are your ideas for this art project? You may list as many as you want, but think about projects that will allow you to explore the topics you’ve learned about in this book. Need some suggestions? Check out the pages that follow.

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**PROJECT AREA: PROJECT RECORDS**

**Activity 11: Make Your Own Project**

My primary goal in creating this artwork is . . .

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Once you decide on a project, list the supplies you need and their approximate cost here:

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<th>Item</th>
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**AFTER YOUR ART PROJECT IS COMPLETE**

This art piece is a good example of (check all that apply):

- [ ] Expressing emotion
- [ ] Color/value/hue
- [ ] Line/form/texture
- [ ] Space/movement
- [ ] Balance/rhythm/harmony/unity
- [ ] Proportion/emphasis/variety

Discuss how at least one of the elements above is treated in your art project:

---

**TALKING IT OVER**

**SHARE** What shapes did you see in the object you selected?

---

**REFLECT** Does seeing shapes within an object make it easier for you to recreate the object in a drawing or sculpture? Why or why not?

---

**GENERALIZE** How has your awareness of objects and the shapes that make them changed in the last year?

---

**APPLY** What are other areas of learning that are easier to tackle if they are broken down? Give at least one example.

---

**BACKGROUND**

A line is a dot taking a walk. Try for yourself: use a pencil to make a dot in the center of a large sheet of paper. Now take that dot for a walk by moving the pencil up and down, around and around, across and over. Notice how lines—whether horizontal, vertical, or whatever—influence the way you look at art by indicating direction.

Every object has a shape, and we are sometimes able to recognize things by shape alone. For instance, you don’t have to read the letters or see the color red to know that the octagonal sign on the corner means “stop.”

Lines and shapes create the illusion of a three-dimensional form in a two-dimensional space, by indicating height, width, and depth. Shapes are flat; forms are not. Lines crowded next to each other create shading, which helps to make the illusion of a form.

---

**MORE CHALLENGES**

Draw the view from a window in your home, working from the shapes of the objects you see rather than their outlines. For instance, if you see a building, observe carefully the shapes from which it is made—a square wall? triangular roof line? semi-circular window arch? — and draw those.

Draw the shapes completely so they overlap. This works for natural elements as well; look for the shapes in trees, clouds, mountains, etc.
LEARNING OUTCOMES
Project skill: Creating an arrangement of objects to emphasize one
Life skill: Practicing creativity
Educational standard: NA-VA.5-8.2: Using knowledge of structures and functions
Success indicator: Creates an arrangement of objects to emphasize one

WHAT TO DO
FOR SUMMER 2020
Gather some items from around your house with interesting textures and make rubbings from them. To make a rubbing, put a thin piece of paper (tracing paper or newsprint are good choices) over the object and rub the surface of the paper lightly with a soft lead pencil, charcoal, pastel, or pastel crayon. Pick the one(s) you like the best and attach them here. If you repeat this project, choose different items each time.

PROJECT AREA:
LINE, FORM, AND TEXTURE
Activity 4:
Two-Dimensional Texture

INTRODUCTION
Here’s a challenge. In visual art, how does an artist communicate texture, which is something a person usually has to feel?

TALKING IT OVER
SHARE How did you arrange the items to emphasize just one?

REFLECT How can an artist use emphasis to convey a point of view?

GENERALIZE Arranging objects a certain way is just one way of adding emphasis. Can you think of at least one more?

APPLY Look at a few current print advertisements (think magazines, billboards, newspapers, etc.) and notice how objects are arranged. Why are they positioned that way? What message does the positioning convey?

BACKGROUND
A good way to create emphasis is through contrast—using elements that are very different from each other.

Artwork is more interesting when it has variety—changes in size, shapes, colors, etc. But you have to be careful. Too many changes can make your artwork look chaotic and confusing. Sometimes it can be just as interesting to have very simple and subtle changes.

MORE CHALLENGES
Contrast can be expressed in many ways, including color, texture, and pattern. A conch shell is pink and shiny inside, but neutral-colored and rough outside; some coats and jackets have linings made of materials that differ from the outer layer. Photograph examples of natural or manmade objects that demonstrate contrast and create a poster to display them.

DID YOU KNOW?
The great architect, painter and sculptor Michelangelo said, “A man paints with his brains and not with his hands.” Art is more than just skill. Knowing what you are doing helps you create pieces with more feeling and greater impact. Now that you’ve gotten started with art, keep going—and enjoy creating!

PROJECT AREA:
LINE, FORM, AND TEXTURE
Activity 4:
Two-Dimensional Texture

Attach rubbings here!

BACKGROUND
This photograph shows different kinds of contrast. The rough texture of the rocks contrasts with the smooth plastic of the shoe and the softness of the seaweed. The purple shoe and the green seaweed also contrast with the neutral tones of the rocks.

Photo courtesy of Deb DeShetler

FOR SUMMER 2020

LEARNING OUTCOMES
Project skill: Creating an arrangement of objects to emphasize one
Life skill: Practicing creativity
Educational standard: NA-VA.5-8.2: Using knowledge of structures and functions
Success indicator: Creates an arrangement of objects to emphasize one

14
LEARNING OUTCOMES

Project skill: Communicating texture
Life skill: Practicing creativity
Educational standard: NA-VA.5-8.1: Understanding and applying media, techniques, and processes
Success indicator: Creates two-dimensional texture by making a rubbing

MORE CHALLENGES

Go outside your home and do some rubbings from interesting images on monuments or in nature. Begin a collection of rubbings to be used as inspiration when you need ideas for texture.

BACKGROUND

Physical (or actual) texture is how something feels when you touch it. Some two-dimensional art has actual texture. This may come from the surface it’s created on, such as canvas or watercolor paper, that has its own texture. The artist may add something to paint, such as sand, or spread the paint so thickly that it creates a texture. Creating a collage by attaching different materials to a background also creates texture.

In other two-dimensional art, visual texture shows how something would feel if you could actually touch it. A picture of a pair of jeans shows the texture of the fabric, zipper, and rivets even though the page feels smooth. Lines are often used to suggest texture. Short, choppy lines suggest roughness. Long, flowing lines suggest smoothness.

DID YOU KNOW?

People all over the world make rubbings of tombstones and monuments. Sometimes they do them to record family genealogy, and sometimes they do them simply because they are beautiful.
LEARNING OUTCOMES
Project skill: Demonstrating understanding of proportion by drawing
Life skill: Practicing creativity
Educational standard: NA-VA.5-8.2: Using knowledge of structures and functions
Success indicator: Demonstrates understanding of proportion by drawing

WHAT TO DO
FOR SUMMER 2020
Step 1: Gather these basic materials: 2 small pieces sheets of construction (about 4”x6”) paper in contrasting colors; a marker, crayon, or pencil; scissors; and a glue stick.

Step 2: Fold one sheet of construction in half (like a book). Draw a simple shape, starting and finishing at the fold. Cut out the shape, and keep the paper from which you cut out the shape.

Step 3: Using the fold line as a guide, cut the shape and the leftover paper in half. You will have two half-shapes and two half-shape outlines.

Step 4: Fold the second sheet of paper in half. Glue one of the half-shape outlines on one side of the fold line, and one of the half-shapes on the other side.

Step 5: Attach your artwork above.

PROJECT AREA: SPACE AND MOVEMENT
Activity 5: Love Me, Love Me Not (Positive/Negative Shapes)

INTRODUCTION
Space in a piece of two-dimensional art refers to the areas around, between, or within parts of the design. The famous architect Frank Lloyd Wright said, “Space is the breath of art.”

BACKGROUND
Good proportion helps create harmony and balance among the parts of a design as a whole. Sometimes the harmony and balance are created because of similar elements. Sometimes it’s because the elements take about the same amount of space in the artwork. What’s important is that an element “fits” what is around it. You might not notice proportion unless things look wrong, out of balance, or like they don’t belong.

DID YOU KNOW?
Graffiti in the ruins of Pompeii include the caricature of an ancient politician who looks a lot like Mr. Magoo!

TALKING IT OVER
SHARE Use your own words to explain why the duck seems smaller in the first drawing and larger in the second.

REFLECT How do you respond when you see things that are out of proportion? Are they difficult or easy to see?

GENERALIZE Sometimes things are shown out of proportion deliberately. Think of an example you’ve seen in the last year. Why did the artist do this?

APPLY The concept of proportion relates to more than just visual arts. When anything “doesn’t fit,” we notice it. Large and small tips, punishments that don’t fit the crime, outsized reactions to events—if something stands out as too large or too small, it gets our attention. Think of the last year and give one example of some other out-of-proportion item in your life.

LEARNING OUTCOMES
Project skill: Demonstrating understanding of proportion by drawing
Life skill: Practicing creativity
Educational standard: NA-VA.5-8.2: Using knowledge of structures and functions
Success indicator: Demonstrates understanding of proportion by drawing

MORE CHALLENGES
Caricature is a technique of creating portraits that exaggerates a particular feature, such as large ears or small eyes. The technique can be used to express a positive feeling about someone, such as making a pleasant smile the biggest part of the face. Caricature can also be used to express a negative point of view, such as making a person’s frowning eyebrows larger than anything else. Find different examples of caricatures. Did the artists intend positive or negative reactions?

ATTACH ARTWORK HERE!
PROJECT AREA: PROPORTION/EMPHASIS/VARIETY

Activity 9: In or Out?

WHAT TO DO

Make two simple drawings in the spaces below. In the first one, draw a natural, outdoor setting that is IN proportion to the duck’s size. It could be near a pond, by some trees, etc.

In the second one, draw a cityscape that is OUT of proportion to the duck’s size. Draw buildings, cars, and other items smaller than they should be compared to the duck. Because the duck is out of proportion to its surroundings, you should end up with Duckzilla!

INTRODUCTION

Proportion in art often refers to the sizes of different elements in the piece. This could be the relationship of one shape to another, or one area to another, or the amount of space between two or more elements.

If you repeat this project, make new and different drawings each time.

BACKGROUND

Space is usually described as positive or negative space. Positive space is the shapes that make up the design. Negative space is everything else. When you look at an object or shape, your eyes automatically see the space around it.

Negative space is as important as positive space when creating art, because it helps draw the eye toward the areas the artist wants to emphasize. The artist may even want to emphasize the negative space.

MORE CHALLENGES

Create a repeating or patchwork pattern of the same positive/negative shape. Select the shape and colors carefully to reflect some feeling or emotion.

Leonardo da Vinci’s drawing illustrates the proportion of the human body.

TALKING IT OVER

SHARE Which areas of your artwork represent positive space? Which areas are negative space?

REFLECT Using your own words, define positive and negative space.

GENERALIZE A tree and its branches represent positive space, while the sky around the tree and in between the branches is negative space. What other examples of positive and negative space can you find in the world around you?

APPLY A kicker on a football team needs to find the negative space between the goal posts to make a field goal. Name at least one other way an awareness of positive and negative space can be important. (If you repeat this project, give a new example each time.)

FOR SUMMER 2020

DID YOU KNOW?

The Dutch graphic artist M.C. Escher is famous for his optical illusions. In “Sky and Water” (1938), birds and fish are the positive and negative images of each other.

LEARNING OUTCOMES

Project skill: Create a composition featuring positive and negative space
Life skill: Practicing creativity
Educational standard: NA-VA.5-8.1: Understanding and applying media, techniques, and processes
Success indicator: Creates a composition featuring positive and negative space
LEARNING OUTCOMES

Project skill: Creating artwork that exhibits rhythm
Life skill: Practicing creativity
Educational standard: NA-VA.5-8.2: Using knowledge of structures and functions
Success indicator: Creates artwork that exhibits rhythm

Project Area: Space and Movement

Activity 6: Movement on a Page

Introduction
The way your eye travels through the space of a piece of art is called movement. Artists create movement in a number of ways.

Talking It Over

Share Which drawing represents unity better, the first or the second?

Reflect We have a tendency to be uncomfortable when we see things that are unbalanced or inharmonious. Can you explain why this is so?

Generalize Sometimes artists want people to feel uncomfortable. Why might an artist want to cause this kind of reaction?

Apply The concepts of rhythm, harmony, and unity are much easier to explain with pictures. Name something else you’ve learned in the last year that was easier because you had a picture.

Background
Repeating shapes, lines, and textures is a good way to create rhythm in your design.
Harmony is related to rhythm, in visual art as well as music. Harmony means making all the elements of a design work together to create a sense of unity and order. Elements in a harmonic design look like they belong together.

Andy Goldsworthy is an artist who works with natural materials. This piece, 22.5 Screen, was created of branches woven together in the middle of a lake. The monochromatic color scheme, radial symmetry of the sculpture and its reflection, and the soft shapes in the background and foreground balance the sharp lines of the sticks for a harmonious whole.

DID YOU KNOW?

Pop artist Andy Warhol used repetition to express his feelings about the modern world’s use of mass production.

More Challenges

Pick a room in your home. Does the furniture in that room demonstrate formal or informal balance? Explain. Draw a diagram of the room on a piece of graph paper and “rearrange” the furniture to demonstrate a different kind of balance.

WHAT TO DO FOR SUMMER 2020

The painting The Starry Night, by Vincent Van Gogh, offers lots to look at. Take a few moments to really look at the image. Where do your eyes travel? What do you notice first? Second? Third?

If you repeat this project, select another image, attach it here, and describe what you notice.

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If you repeat this project, select another image, attach it here, and describe what you notice.
LEARNING OUTCOMES

Project skill: Recognizing or creating an image that illustrates movement
Life skill: Practicing creativity
Educational standard: NA-VA.5-8.2: Using knowledge of structures and functions
Success indicator: Recognizes or creates an image that illustrates movement

MORE CHALLENGES

Some art really does move! Mobiles are hanging sculptures that change position according to air currents. Make your own mobile or wind chime by hanging a collection of favorite objects from something round, like an embroidery hoop. For an even bigger challenge, see if you can balance your objects using slender dowels.

PROJECT AREA:
BALANCE/RHYTHM/HARMONY/UNITY

Activity 8:
You’ve Got Rhythm

INTRODUCTION

Along with balance, a design should have rhythm, harmony, and unity so that the person looking at it will see the whole piece, and not focus on just one part of it.

WHAT TO DO

Square 1: Use a pencil to draw a sequence of lines that repeat. The lines may be straight, curvy, zigzag, or any shape of your choice, but use the same line choice throughout your piece.

Square 2: Repeat the actions above, but this time make one of the lines unlike the other lines or add an element that disrupts the pattern. How does the change affect the rhythm, harmony, and unity of the drawing?

If you repeat this project, make new, more complex drawings each time.

TALKING IT OVER

SHARE Describe how your eye travels through the painting.

REFLECT What elements of the painting do you think made your eyes move as they did?

GENERALIZE Take a few minutes to look at a comic strip in a newspaper, a favorite comic book, or a favorite television cartoon show. What are some methods the artist uses to create movement?

APPLY The way a reader’s eyes move across the page is a concern for all graphic artists, including those who design magazines. Look at a page in a current magazine (OR in this book). Did the designer help your eye to flow from one element to the next? How?

BACKGROUND

Artists use many different techniques to create movement. Besides using lines, artists also create movement with color, the size of shapes, and the use of positive and negative space.

Like color, artists use movement to express moods and emotions. If your eye jumps from spot to spot in a piece of art, you might feel anxious or uneasy. A composition that creates a flowing pattern of movement might create a sense of calm.

DID YOU KNOW?

Vincent Van Gogh was a Dutch Post-Impressionist painter. His painting The Starry Night demonstrates movement through the repetition of the many swirling lines. These lines together make a shape of a wave through the sky. This shape of a wave is repeated several times throughout the night sky.

FOR SUMMER 2020

PAUL MONDRIAN, COMPOSITION WITH RED, YELLOW, AND BLUE: Our eyes are naturally attracted to strong colors and large shapes. In this painting, your eye goes first to the large red square, then travels to the other color blocks, before taking in the rest of the picture.

MORE CHALLENGES

For Summer 2020
Activity 7: On Balance

INTRODUCTION
When you ride a bicycle or stand on top of a narrow beam, you work to keep your balance and not fall over. In art, balance means how you arrange the elements of your piece (such as lines, shapes, colors, etc.) so that your design looks like it weighs the same on both sides.

WHAT TO DO
Using the butterfly shapes below, decorate the wings of one to demonstrate formal, symmetrical balance. Decorate the wings of the other to demonstrate informal, asymmetrical balance. Use shapes, colors, and other design elements. If you repeat this project, make new decorations each time.

BACKGROUND
Balance can be created not only by shapes, but by color, light, perspective, movement, and other artistic elements.

Formal balance is symmetrical, meaning that you can draw an imaginary line through the middle of your design, and the elements take the same amount of space on each side of it.

Informal balance is asymmetrical, meaning you can draw an imaginary line down the middle of your design and the sides look balanced but are not exactly the same.

Radial balance means all elements radiate from a center point in a circular fashion. The petals of many flowers grow this way, for instance.

TALKING IT OVER

SHARE  Which butterfly did you enjoy designing more, the symmetrical or the asymmetrical one? Why?

REFLECT  Some people like formal balance, while others like informal balance. Do you have a preference? Explain.

GENERALIZE  What’s the difference between something that is out of balance and something that is informally balanced?

APPLY  How does the expression “Moderation in all things” relate to the concept of balance?

MORE CHALLENGES
Collect images of related objects (fruit, toys, dinnerware, etc.) and make two copies of each image. Use the sets of images to create two arrangements, one that demonstrates formal, symmetrical balance, and one that demonstrates informal, asymmetrical balance. Glue your finished collages to paper, and explain their significance to your project helper.

DID YOU KNOW?
A mandala, from the Sanskrit word meaning circle, is a good example of radial balance.
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When you ride a bicycle or stand on top of a narrow beam, you work to keep your balance and to not fall over. In art, balance means how you arrange the elements of your piece (such as lines, shapes, colors, etc.) so that your design looks like it weighs the same on both sides.

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**Activity 8: You’ve Got Rhythm**

**PROJECT AREA:**
**BALANCE/RHYTHM/HARMONY/UNITY**

**WHAT TO DO**

**Square 1:** Use a pencil to draw a sequence of lines that repeat. The lines may be straight, curvy, zigzag, or any shape of your choice, but use the same line choice throughout your piece.

**Square 2:** Repeat the actions above, but this time make one of the lines unlike the other lines or add an element that disrupts the pattern. How does the change affect the rhythm, harmony, and unity of the drawing?

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**TALKING IT OVER**

**SHARE** Describe how your eye travels through the painting.

**REFLECT** What elements of the painting do you think made your eyes move as they did?

**GENERALIZE** Take a few minutes to look at a comic strip in a newspaper, a favorite comic book, or a favorite television cartoon show. What are some methods the artist uses to create movement?

**APPLY** The way a reader’s eyes move across the page is a concern for all graphic artists, including those who design magazines. Look at a page in a current magazine (OR in this book). Did the designer help your eye to flow from one element to the next? How?

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**BACKGROUND**

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LEARNING OUTCOMES
Project skill: Creating artwork that exhibits rhythm
Life skill: Practicing creativity
Educational standard: NA-VA.5-8.2: Using knowledge of structures and functions
Success indicator: Creates artwork that exhibits rhythm

WHAT TO DO
The painting *The Starry Night*, by Vincent Van Gogh, offers lots to look at. Take a few moments to really look at the image. Where do your eyes travel? What do you notice first? Second? Third?

If you repeat this project, select another image, attach it here, and describe what you notice.

MORE CHALLENGES
Pick a room in your home. Does the furniture in that room demonstrate formal or informal balance? Explain.

Draw a diagram of the room on a piece of graph paper and “rearrange” the furniture to demonstrate a different kind of balance.

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DID YOU KNOW?
Pop artist Andy Warhol used repetition to express his feelings about the modern world’s use of mass production.

TALKING IT OVER

SHARE Which drawing represents unity better, the first or the second?

REFLECT We have a tendency to be uncomfortable when we see things that are unbalanced or inharmonious. Can you explain why this is so?

GENERALIZE Sometimes artists want people to feel uncomfortable. Why might an artist want to cause this kind of reaction?

APPLY The concepts of rhythm, harmony, and unity are much easier to explain with pictures. Name something else you’ve learned in the last year that was easier because you had a picture.

PROJECT AREA: SPACE AND MOVEMENT
Activity 6: Movement on a Page

INTRODUCTION
The way your eye travels through the space of a piece of art is called movement. Artists create movement in a number of ways.

BACKGROUND
Great blood, Fall Plowing: Progressive rhythm comes from putting forms in a sequence. The lines of the plowed field, the rows of haystacks, and even the line of trees in the upper right corner of this painting direct your eyes from the front of the painting to the back.

DID YOU KNOW?
Grant Wood, Fall Plowing: Progressive rhythm comes from putting forms in a sequence. The lines of the plowed field, the rows of haystacks, and even the line of trees in the upper right corner of this painting direct your eyes from the front of the painting to the back.

FOR SUMMER 2020

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**LEARNING OUTCOMES**

Project skills: Create a composition featuring positive and negative space

Life skills: Practicing creativity

Educational standard: NA-VA.5-8.1: Understanding and applying media, techniques, and processes

Success indicators: Creates a composition featuring positive and negative space

---

**WHAT TO DO**

Make two simple drawings in the spaces below. In the first one, draw a natural, outdoor setting that is IN proportion to the duck’s size. It could be near a pond, by some trees, etc.

In the second one, draw a cityscape that is OUT of proportion to the duck’s size. Draw buildings, cars, and other items smaller than they should be compared to the duck. Because the duck is out of proportion to its surroundings, you should end up with Duckzilla!

---

**MORE CHALLENGES**

Create a repeating or patchwork pattern of the same positive/negative shape. Select the shape and colors carefully to reflect some feeling or emotion.

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**BACKGROUND**

Space is usually described as positive or negative space. Positive space is the shapes that make up the design. Negative space is everything else. When you look at an object or shape, your eyes automatically see the space around it.

Negative space is as important as positive space when creating art, because it helps draw the eye toward the areas the artist wants to emphasize. The artist may even want to emphasize the negative space.

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**DID YOU KNOW?**

The Dutch graphic artist M.C. Escher is famous for his optical illusions. In “Sky and Water” (1938), birds and fish are the positive and negative images of each other.

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**TALKING IT OVER**

**SHARE** Which areas of your artwork represent positive space? Which areas are negative space?

**REFLECT** Using your own words, define positive and negative space.

**GENERALIZE** A tree and its branches represent positive space, while the sky around the tree and in between the branches is negative space. What other examples of positive and negative space can you find in the world around you?

**APPLY** A kicker on a football team needs to find the negative space between the goal posts to make a field goal. Name at least one other way an awareness of positive and negative space can be important. (If you repeat this project, give a new example each time.)

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**PROJECT AREA: PROPORTION/EMPHASIS/VARIETY**

**Activity 9:** In or Out?

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**WHAT TO DO**

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**PROJECT AREA:**
**SPACE AND MOVEMENT**

Activity 5: Love Me, Love Me Not (Positive/Negative Shapes)

### INTRODUCTION

Space in a piece of two-dimensional art refers to the areas around, between, or within parts of the design. The famous architect Frank Lloyd Wright said, “Space is the breath of art.”

This heart shape is an easy first design. If you repeat this project, experiment with other, more complicated shapes.

### WHAT TO DO

**Step 1:** Gather these basic materials: 2 small pieces sheets of construction (about 4"x6") paper in contrasting colors; a marker, crayon, or pencil; scissors; and a glue stick.

**Step 2:** Fold one sheet of construction in half (like a book). Draw a simple shape, starting and finishing at the fold. Cut out the shape, and keep the paper from which you cut out the shape.

**Step 3:** Using the fold line as a guide, cut the shape and the leftover paper in half. You will have two half-shapes and two half-shape outlines.

**Step 4:** Fold the second sheet of paper in half. Glue one of the half-shape outlines on one side of the fold line, and one of the half-shapes on the other side.

**Step 5:** Attach your artwork above.

### TALKING IT OVER

**SHARE**  Use your own words to explain why the duck seems smaller in the first drawing and larger in the second.

**REFLECT**  How do you respond when you see things that are out of proportion? Are they difficult or easy to see?

**GENERALIZE**  Sometimes things are shown out of proportion deliberately. Think of an example you’ve seen in the last year. Why did the artist do this?

**APPLY**  The concept of proportion relates to more than just visual arts. When anything “doesn’t fit,” we notice it. Large and small tips, punishments that don’t fit the crime, outsized reactions to events—if something stands out as too large or too small, it gets our attention. Think of the last year and give one example of some other out-of-proportion item in your life.

### BACKGROUND

Good proportion helps create harmony and balance among the parts of a design as a whole. Sometimes the harmony and balance are created because of similar elements. Sometimes it’s because the elements take about the same amount of space in the artwork. What’s important is that an element “fits” what is around it. You might not notice proportion unless things look wrong, out of balance, or like they don’t belong.

### DID YOU KNOW?

Graffiti in the ruins of Pompeii include the caricature of an ancient politician who looks a lot like Mr. Magoo!

### MORE CHALLENGES

Caricature is a technique of creating portraits that exaggerates a particular feature, such as large ears or small eyes. The technique can be used to express a positive feeling about someone, such as making a pleasant smile the biggest part of the face. Caricature can also be used to express a negative point of view, such as making a person’s frowning eyebrows larger than anything else. Find different examples of caricatures. Did the artists intend positive or negative reactions?
**LEARNING OUTCOMES**

**Project skill:** Communicating texture  
**Life skill:** Practicing creativity  
**Educational standard:** NA-VA.5-8.1: Understanding and applying media, techniques, and processes  
**Success indicator:** Creates two-dimensional texture by making a rubbing

---

**PROJECT AREA:**  
**PROPORTION/EMPHASIS/VARIETY**

**Activity 10:**  
**Contrast + Variety = Emphasis**

---

**FOR SUMMER 2020**

**WHAT TO DO**
Gather a collection of objects similar in size, shape, and color. They could be stones, buttons, small toys, shells, or any collection of small things. Arrange and photograph your collection in a way that emphasizes one of the objects. Remember what you’ve learned about space, movement, balance, rhythm, and harmony to fill the photo. If you repeat this project, choose different objects and show emphasis a different way.

---

**LONGER CHALLENGES**

Go outside your home and do some rubbings from interesting images on monuments or in nature. Begin a collection of rubbings to be used as inspiration when you need ideas for texture.

---

**DID YOU KNOW?**

People all over the world make rubbings of tombstones and monuments. Sometimes they do them to record family genealogy, and sometimes they do them simply because they are beautiful.

---

**BACKGROUND**

**Physical (or actual) texture** is how something feels when you touch it. Some two-dimensional art has actual texture. This may come from the surface it’s created on, such as canvas or watercolor paper, that has its own texture. The artist may add something to paint, such as sand, or spread the paint so thickly that it creates a texture. Creating a **collage** by attaching different materials to a background also creates texture.

In other two-dimensional art, **visual texture** shows how something would feel if you could actually touch it. A picture of a pair of jeans shows the texture of the fabric, zipper, and rivets even though the page feels smooth. Lines are often used to suggest texture. Short, choppy lines suggest roughness. Long, flowing lines suggest smoothness.

---

**MORE CHALLENGES**

Go outside your home and do some rubbings from interesting images on monuments or in nature. Begin a collection of rubbings to be used as inspiration when you need ideas for texture.
LEARNING OUTCOMES

Project skill: Creating an arrangement of objects to emphasize one

Life skill: Practicing creativity

Educational standard: NA-VA.5-8.2: Using knowledge of structures and functions

Success indicator: Creates an arrangement of objects to emphasize one

WHAT TO DO

Gather some items from around your house with interesting textures and make rubbings from them. To make a rubbing, put a thin piece of paper (tracing paper or newsprint are good choices) over the object and rub the surface of the paper lightly with a soft lead pencil, charcoal, pastel, or pastel crayon. Pick the one(s) you like the best and attach them here. If you repeat this project, choose different items each time.

INTRODUCTION

Here’s a challenge. In visual art, how does an artist communicate texture, which is something a person usually has to feel?

TALKING IT OVER

SHARE How did you arrange the items to emphasize just one?

REFLECT How can an artist use emphasis to convey a point of view?

GENERALIZE Arranging objects a certain way is just one way of adding emphasis. Can you think of at least one more?

APPLY Look at a few current print advertisements (think magazines, billboards, newspapers, etc.) and notice how objects are arranged. Why are they positioned that way? What message does the positioning convey?

BACKGROUND

A good way to create emphasis is through contrast—using elements that are very different from each other.

Artwork is more interesting when it has variety—changes in size, shapes, colors, etc. But you have to be careful. Too many changes can make your artwork look chaotic and confusing. Sometimes it can be just as interesting to have very simple and subtle changes.

MORE CHALLENGES

Contrast can be expressed in many ways, including color, texture, and pattern. A conch shell is pink and shiny inside, but neutral-colored and rough outside; some coats and jackets have linings made of materials that differ from the outer layer. Photograph examples of natural or manmade objects that demonstrate contrast and create a poster to display them.

DID YOU KNOW?

The great architect, painter and sculptor Michelangelo said, “A man paints with his brains and not with his hands.” Art is more than just skill. Knowing what you are doing helps you create pieces with more feeling and greater impact. Now that you’ve gotten started with art, keep going—and enjoy creating!
LEARNING OUTCOMES
Project skill: Perceiving shapes in objects
Life skill: Processing information, visualizing information
Educational standard: NA-VA.5-8.2: Using knowledge of structures and functions
Success indicator: Identifies multiple shapes within a single object

DID YOU KNOW?
American artist Allan McCollum has devised a system that can create a unique two-dimensional shape for every person on the planet.

DID YOU KNOW?
American artist Allan McCollum has devised a system that can create a unique two-dimensional shape for every person on the planet.

TALKING IT OVER
SHARE What shapes did you see in the object you selected?

REFLECT Does seeing shapes within an object make it easier for you to recreate the object in a drawing or sculpture? Why or why not?

GENERALIZE How has your awareness of objects and the shapes that make them changed in the last year?

APPLY What are other areas of learning that are easier to tackle if they are broken down? Give at least one example.

BACKGROUND
A line is a dot taking a walk. Try for yourself: use a pencil to make a dot in the center of a large sheet of paper. Now take that dot for a walk by moving the pencil up and down, around and around, across and over. Notice how lines—whether horizontal, vertical, or whatever—influence the way you look at art by indicating direction.

Every object has a shape, and we are sometimes able to recognize things by shape alone. For instance, you don’t have to read the letters or see the color red to know that the octagonal sign on the corner means “stop.”

Lines and shapes create the illusion of a three-dimensional form in a two-dimensional space, by indicating height, width, and depth. Shapes are flat; forms are not. Lines crowded next to each other create shading, which helps to make the illusion of a form.

MORE CHALLENGES
Draw the view from a window in your home, working from the shapes of the objects you see rather than their outlines. For instance, if you see a building, observe carefully the shapes from which it is made—a square wall? triangular roof line? semi-circular window arch?—and draw those. Draw the shapes completely so they overlap. This works for natural elements as well; look for the shapes in trees, clouds, mountains, etc.

PROJECT AREA: PROJECT RECORDS

Activity 11: Make Your Own Project

My primary goal in creating this artwork is . . .

Once you decide on a project, list the supplies you need and their approximate cost here:

<table>
<thead>
<tr>
<th>Item</th>
<th>Approximate Cost</th>
</tr>
</thead>
</table>

AFTER YOUR ART PROJECT IS COMPLETE
This art piece is a good example of (check all that apply):
- Expressing emotion
- Color/value/hue
- Line/form/texture
- Space/movement
- Balance/rhythm/harmony/unity
- Proportion/emphasis/variety

Discuss how at least one of the elements above is treated in your art project:

FOR SUMMER 2020
BEFORE YOU BEGIN YOUR ART PROJECT
What are your ideas for this art project? You may list as many as you want, but think about projects that will allow you to explore the topics you’ve learned about in this book. Need some suggestions? Check out the pages that follow.

FOR SUMMER 2020
BEFORE YOU BEGIN YOUR ART PROJECT
What are your ideas for this art project? You may list as many as you want, but think about projects that will allow you to explore the topics you’ve learned about in this book. Need some suggestions? Check out the pages that follow.

FOR SUMMER 2020
BEFORE YOU BEGIN YOUR ART PROJECT
What are your ideas for this art project? You may list as many as you want, but think about projects that will allow you to explore the topics you’ve learned about in this book. Need some suggestions? Check out the pages that follow.
IDEAS FOR ART PROJECTS

Here's your opportunity to create your own piece of art! Use your own completely original idea, or use one of the project ideas on the following pages. If you use one of these ideas, feel free to vary the directions to make the project your own. Use a traditional medium, such as paint, pen and ink, pencil, clay, etc., or explore other media.

Activity 3: Object Breakdown

**INTRODUCTION**

Along with color, art is created from line, form, and texture.

**PROJECT AREA: \LINE, FORM, AND TEXTURE**

**WHAT TO DO**

Find an object in your home. (You don't have to be able to move or hold it, but you should be able to look at it from different angles.) How many shapes can you identify in the object? Put a photograph or drawing of the object here, and use a red pen or marker to trace the shapes you see. If you repeat this project, select a new object each time.

**FOR SUMMER 2020**

Here's your opportunity to create your own piece of art! Use your own completely original idea, or use one of the project ideas on the following pages. If you use one of these ideas, feel free to vary the directions to make the project your own. Use a traditional medium, such as paint, pen and ink, pencil, clay, etc., or explore other media.

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**INTRODUCTION**

Along with color, art is created from line, form, and texture.
TALKING IT OVER

SHARE  Why did you choose the medium you used? What colors were the easiest to incorporate into your color wheel?

REFLECT  Do you find yourself noticing colors around you more now that you’ve made a color wheel? In what ways do you find yourself drawn to certain colors and not others?

GENERALIZE  How do clothing designers, architects, landscape designers, and others use color?

APPLY  Think about colors and home decorating. If you could redecorate your bedroom, what colors would you use? Explain what mood your color choices would express.

BACKGROUND

Complementary colors are directly across from each other on the color wheel. Complementary colors make each other seem more intense. For example, red seems redder when it is next to green, and vice versa.

Analogous colors are those that are side-by-side on the color wheel. Analogous colors share a common hue, which helps to create harmony in a design.

Colors have different values depending on how light or dark they are. You can take one hue, such as blue, and lighten or darken it by adding white or black. When only one hue is used in a design, it’s called monochrome.

Colors can be warm or cool. Warm colors are the colors of fire and sunshine, such as reds, oranges, and yellows, and colors mixed using those hues, such as orangey-browns and yellowish-greens. Cool colors are the colors of water, forests and ice, such as blues, greens, and purples.

MORE CHALLENGES

Learn about color theory and color science. Present your findings in a display that can be shared with your project helper and club.

DID YOU KNOW?

Sir Isaac Newton, one of the most influential scientists of all time, developed a color wheel that matched colors with specific musical notes and planets.
Art created for specific locations is called installation art. This art is sometimes permanent and sometimes temporary. This project will help you create your own temporary NATURAL ART INSTALLATION.

WHAT YOU’LL NEED

- space to create your artwork
- materials found in nature
- camera

Plan your artwork, creating simple drawings and diagrams to help you create the finished piece. Consider whether you want your art to blend with its surroundings or stand out.

Collect the materials you’ll need. Make sure you have enough to complete your vision.

Assemble your installation piece.

Photograph it once you’re done.

OPTIONS

- Return to the installation on a regular basis and take a photograph each time to record how time and nature change it. How long does it last? What happens to it?

What happens when colors collide?

WHAT YOU’LL NEED

- 1 piece of 11”x14” watercolor paper (use the thickest paper possible)
- pencil
- soft rubber gum eraser
- watercolors

Use your pencil to lightly draw soft, amorphic shapes. You may decide to create a definite pattern showing formal symmetry, or something less formal and asymmetric. The shapes should relate to each other, but should not touch. Make sure some of your shapes go off the edge of each side of your paper.

Starting in the center of your design, paint half of one of your shapes red, and the other half orange. Let the watercolors run together to create red-orange where they meet. Move to the next shape; paint half orange and half yellow. Continue outward, working through the color wheel. If you get to purple and still have designs to color, start over again with red.

When your painting has dried, rub the eraser lightly over your pencil lines so only the watercolor remains.

OPTIONS

- Explore what happens when you use a simpler palette of two complementary colors.
**TALKING IT OVER**

**SHARE**  How does the artwork express the mood, feeling, or point of view?

**REFLECT**  How does the saying “A picture is worth a thousand words” relate to the artwork you’ve selected?

**GENERALIZE**  Is all artwork expressive? Are all artists trying to communicate a mood, feeling, or point of view? Explain.

**APPLY**  When you look at an artistic photo, drawing, or painting, do you find it helpful to know what the artist is trying to say? Or do you prefer to come to your own conclusions? Explain.

**LEARNING OUTCOMES**

Project skill: Recognizing art with expressive qualities

Life skill: Visualizing information

Educational standard: NA-VA 5-8.2: Using knowledge of structures and functions

Success indicator: Identifies artwork that expresses feeling

---

**BACKGROUND**

For as long as there have been humans, there has been visual art. Sculptures and cave paintings from as far as 40,000 years ago have been found, and the oldest art objects in the world—drilled snail shells discovered in Israel—are about 100,000 years old!

Since so little is known about the people and cultures that produced the earliest examples of art, the precise meaning of these objects cannot be determined. Art has been used to record historical events, commemorate important people, serve in religious ceremonies, and beautify the places people live and work. Artistic works can also serve practical functions.

Most of all, art tries to influence and affect the viewer’s senses, emotions, and intellect by expressing a particular feeling. Throughout this book, you’ll learn some fundamental concepts, elements, and principles to create works of visual art that express your point of view and create reaction in the people who look at your pieces.

**MORE CHALLENGES**

Greeting cards are all about feelings. Some cards can be very expressive. Create a collection of greeting cards for members of your family and for friends.

---

**DID YOU KNOW?**

Ancient drilled shells are the first known examples of jewelry—something humans use to adorn themselves and express their personal style.

---

**WHAT YOU’LL NEED**

- Crockpots
- Beets
- Spinach or kale
- Black walnuts (in the shell)
- Dry onion skins
- 1 sheet of 11” x 14” paper
- Pencil and/or markers (optional)
- Paint brushes

Put the beets, spinach or kale, walnuts and onion skins in separate crockpots. Add water to barely cover the ingredients. **Cook on low** overnight.

The next morning, check the water in the pots to see what dyes you have created (beet = magenta, onion = amber; spinach/kale = light green, walnut = brown).

Carefully pour the dye into small dishes to use as paint pots. (Do they smell like the plants they came from?)

**WHAT YOU'LL NEED**

- 1 sheet of 36” x 48” posterboard
- 8 sheets of 12” x 18” paper
- Pencil
- Color medium of your choice
- Glue

Think of an object you see every day; it may be something that has special meaning for you, like a favorite mug or dish, or it may be something you hardly think of at all, like a kitchen sink.

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- 1 sheet of 36” x 48” posterboard
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---

**MAKE AND USE YOUR OWN PLANT DYES.** Before factories produced paints and dyes we could buy, people made their own from materials found in nature. This project shows you how to make color from plants.

---

**BACKGROUND**

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---

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---

**DID YOU KNOW?**

Ancient drilled shells are the first known examples of jewelry—something humans use to adorn themselves and express their personal style.
Project Area: Art Is Expression

Activity 1: Seeing Emotion

Introduction

This book will help you get started with art. But what is art? Art can be big, small, flat, three-dimensional, stationary, or moving. Art can be made of many different materials, even stuff others might think is junk. Art can be beautiful or ugly; it can reflect an aspect of real life, such as an historical event, or it can simply be a product of the artist's imagination. Something that's functional, like a chair or cup, can be a piece of art as well.

Whatever its form, look, or usefulness, art is expression. Let's get started by seeing and understanding how art communicates ideas and feelings; then you’ll explore how to share your own thoughts and feelings through your own artistic creations.

What to Do

Find an example of artwork that expresses lots of feeling. Look for artwork displayed in public spaces, or in books, magazines, or online. Take a photo, make a copy, or print out the work and include it in the space below. If you repeat this project, use a new image each time.

Example

Explore color interactions by weaving a watercolor.

What You’ll Need

2 sheets of 9”x12” watercolor paper
1 sheet of construction paper for background (larger than 9”x12”)
watercolor paints
brushes
water
scissors
glue

Select a shape and a starting color. Paint the shape, from the inside out, following the color wheel progression. Repeat on the second piece of paper.

After your paintings dry, cut one into strips, leaving the strips attached on one edge. Cut the other painting into strips and weave them through the strips on the first painting.

Glue the edge pieces together and attach the weaving to the background paper.

Options

• Cut the strips along wavy lines (instead of straight) and see how this affects the weaving. Be sure to keep them in order so they fit together.
• Explore what happens when you use a monochromatic palette, or two contrasting colors for each painting.
• Use fabric and/or ribbon to create a cloth painting or art quilt.

For Summer 2020

Make a simple cropping tool, look at art a new way and pull the images together in your own perspective patchwork.

What You’ll Need

examples of artwork of all kinds
1 sheet of 22”x30” posterboard
2 sheets of scrap paper (at least 8.5”x11”)
pencil
paint of your choice
scissors

Gather artwork examples. Choose 10-12 that you find most appealing or interesting and keep them on hand.

Make your cropping tool by cutting a rectangle from your scrap paper, leaving you with two L-shaped pieces of paper. Lay one piece atop the other and move the pieces back and forth to see how rectangles in various sizes and shapes are possible.

Assemble your saved artwork examples. Put the cropper on top of each and use it to focus on particular areas. For example, if your artwork is a portrait, maybe you want to zero in on an eye, hand, or item of clothing.

Use your pencil to divide your posterboard into sections (one for each piece of artwork you chose).

In each section, draw the focus areas of your artwork examples. Use the cropper to help you maintain attention on just those areas. Repeat until all sections are filled.

Paint the completed drawing.

Options

• Find different focus areas within one artwork example. Place these in random order on your posterboard.
• Use a monochromatic color palette for your completed work.
MEMBER PROJECT GUIDE

STEP 4

Final Project

In addition to completing the activities, complete a final project. This project should focus on one or more of the art concepts, elements, and principles discussed in this book. You may extend one of the activities, choose from among the projects listed at the back of this book, or develop your own project. (Resources for project ideas include your art teacher, other art professionals and the Resources section on page 40.) Your final project must be created especially for 4-H and not as part of a school assignment.

STEP 5

Project Summary/Review

Before your project review, use the space to the left to write a brief summary of your project experience. Be sure to include a statement about the skills you have learned and how they may be valuable to you in the future.

Arrange for a project review with your project helper, club advisor or another knowledgeable adult. Completing a project review helps you evaluate what you have learned and assess your personal growth. Your evaluation can be part of a club evaluation or it can be part of your county’s project judging.

Words in **bold** throughout this book are defined in the glossary (page 38).
STEP 2

Learning Experiences

Learning experiences are meant to complement project activities, providing the opportunity for you to do more in subject areas that interest you. What are some learning experiences you could do to show the interesting things you are learning about art? Here are some ideas:

• attend an art class or workshop
• go to an art show or visit a museum
• watch an artist at work
• help organize a club meeting about visual arts
• participate in county judging
• create your own project experience

Once you have a few ideas, record them here. Complete at least two learning experiences. Then, describe what you did in more detail. You may add to or change these activities at any time. Ask your project helper to date and initial in the appropriate spaces below.

<table>
<thead>
<tr>
<th>Plan To Do</th>
<th>What I Did</th>
<th>Date Completed</th>
<th>Helper Initials</th>
</tr>
</thead>
<tbody>
<tr>
<td>visit an art museum</td>
<td>went to the museum in Columbus</td>
<td>8/12/YR</td>
<td>MKG</td>
</tr>
</tbody>
</table>

Leadership/Citizenship Activities

Choose at least two leadership/citizenship activities from the list below (or create your own) and write them in the chart. Record your progress by asking your project helper to initial next to the date each one is completed. You may add to or change these activities at any time. Here are some examples of leadership/citizenship activities:

• help an art teacher in your area with a class or after-school project
• help another member prepare for project judging
• demonstrate one of the project areas at a club meeting
• invite an artist to make a demonstration at a club meeting
• create something to donate to a senior citizens home, hospital, library, or a similar group
• create your own opportunities

FOR SUMMER 2020

15 Create your own POINTILLIST LANDSCAPE PAINTING, using the pointillism technique pioneered by French artist Georges Seurat in 1886. Pointillism uses dots that appear to blend together when viewed from a distance.

WHAT YOU’LL NEED

1 sheet of 12”x18” white paper, plus pieces of scrap paper pencils with new erasers acrylic or tempera paints

Following an example you find in a book, magazine or online, sketch a landscape on your paper.

Practice the pointillist technique on a scrap piece of paper: dip the end of your pencil erasers very gently into the paint and press it against the paper to create a dot. Repeat several times. Notice how you can control the size of the dot by how hard you press, and notice how the color gets lighter if you press the paper several times after just a single dip into the paint. Experiment until you are confident you can work on your artwork.

USING ONLY DOTS, color in your landscape.

OPTIONS

• Instead of working from a photograph or printout, look out your window or go outside and create a painting from what you see. Working outdoors is called plein air, which is French for open air.
• Artist Chuck Close used a variation of this technique to create larger-than-life portraits. His “dots” are multi-colored, irregular shapes. View some examples of his work and create a piece of work using this variation.
• Try using a sheet of black or other colored paper as your background.

16 Leonardo da Vinci’s Mona Lisa, painted in the 16th century, is possibly the most famous painting in the world. MODERNIZE THE MONA LISA by adding elements that bring her up to date or relate to your own life and experiences.

WHAT YOU’LL NEED

1 image of the Mona Lisa painting (available online and in many books)
1 sheet of 12”x18” paper
pencil
color medium of your choice
other elements you may wish to incorporate

Study the painting, and lightly draw the central figure on your paper. Add the details you wish to the background and foreground. Use the medium of your choice to color your finished work. If you like, add 3-D or other elements to complete your modernization.

OPTIONS

• Try the collage technique by using cut or torn papers or magazines cutouts.
• Quilters may want to recreate this project in fabric and other embellishments.
### Member Project Guide

#### Step 1

**Project Areas and Activities**

Complete all 11 activities. The “More Challenges” activities are optional.

When you begin an activity, fill in the date you start it. When you finish an activity, fill in the date of completion. Review your work with your project helper. Ask your project helper to initial and date your accomplishment.

How many years have you taken this project? ___

<table>
<thead>
<tr>
<th>Project Areas and Activities</th>
<th>Date Started</th>
<th>Date Completed</th>
<th>Helper Initials</th>
</tr>
</thead>
<tbody>
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<td><strong>ART IS EXPRESSION</strong></td>
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<tr>
<td>Activity 1: Seeing Emotion (page 8)</td>
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<td><strong>COLOR/VALUE/HUE</strong></td>
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<td>Activity 2: Make A Color Wheel (page 10)</td>
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<tr>
<td><strong>LINE/FORM/TEXTURE</strong></td>
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<td>Activity 4: Two-Dimensional Texture (page 14)</td>
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<td><strong>SPACE/MOVEMENT</strong></td>
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<td>Activity 5: Love Me, Love Me Not (page 16)</td>
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<td>Activity 6: Movement on a Page (page 18)</td>
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<td><strong>BALANCE/RHYTHM/HARMONY/UNITY</strong></td>
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<td>Activity 7: On Balance (page 20)</td>
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<td>Activity 8: You’ve Got Rhythm (page 22)</td>
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<td><strong>PROPORTION /EMPHASIS/VARIETY</strong></td>
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<td>Activity 9: In or Out (page 24)</td>
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<td><strong>PROJECT RECORD</strong></td>
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<td>Activity 11: Make Your Own Project (page 28)</td>
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**WHAT YOU’LL NEED**

- 1 piece of 12”x18” kraft paper (or use a brown paper grocery sack and cut a similarly-sized piece of paper)
- pencil with new eraser
- black marker
- crumpled brown paper
- glue

Crumple the brown paper to make it soft and with a texture that resembles bark. Carefully tear the edges to create an irregular shape.

Use a pencil to draw the outline of an animal of your choice. Try to fit the outline to the size and shape of the torn paper, but leave enough room for ornamentation around the edges of the outline.

**PROJECT RECORD**

Make your own **PAPER GARDEN COLLAGE**.

**WHAT YOU’LL NEED**

- 1 piece of 12”x18” paper
- pencil
- collection of torn construction or tissue papers
- glue

Look at examples of flowers and gardens—in books, magazines, online, or real life.

Lightly sketch your own garden. Working in small sections at a time, “paint” with your glue. Attach the papers to the glue to color in your garden.

**OPTIONS**

- Instead of plain-colored papers, use patterned paper (from magazines, old wallpaper book samples, scrapbook papers, etc.). How does this expand your creative options?
- Use fabric instead of paper for additional texture. Alternate attachment options, such as staples, might be necessary to securely adhere the fabric to paper. You may want to sew the fabric to the paper.
- Quilters might want to create this project from fabric completely. Use un-hemmed pieces of fabric for more texture.

**WHAT YOU’LL NEED**

- 1 piece of 12”x18” paper
- pencil
- collection of torn construction or tissue papers
- glue

Crumple the brown paper to make it soft and with a texture that resembles bark. Carefully tear the edges to create an irregular shape.

Use a pencil to draw the outline of an animal of your choice. Try to fit the outline to the size and shape of the torn paper, but leave enough room for ornamentation around the edges of the outline.

**PROJECT RECORD**

Make your own **BARK PAINTING** that resembles the artwork of the aboriginal peoples of Australia.

**WHAT YOU’LL NEED**

- 1 piece of 12”x18” kraft paper (or use a brown paper grocery sack and cut a similarly-sized piece of paper)
- pencil with new eraser
- black marker
- acrylic or tempera paint in black, red, yellow, and white

Crump the brown paper to make it soft and with a texture that resembles bark. Carefully tear the edges to create an irregular shape.

Use a pencil to draw the outline of an animal of your choice. Try to fit the outline to the size and shape of the torn paper, but leave enough room for ornamentation around the edges of the outline.

**PROJECT RECORD**

- Instead of plain-colored papers, use patterned paper (from magazines, old wallpaper book samples, scrapbook papers, etc.). How does this expand your creative options?
- Use fabric instead of paper for additional texture. Alternate attachment options, such as staples, might be necessary to securely adhere the fabric to paper. You may want to sew the fabric to the paper.
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MEMBER PROJECT GUIDE

Welcome to Get Started in Art! This book is designed for 4-H members of all ages with an interest in exploring creativity and learning more about visual art. You may repeat this project as long as new learning, new skills, and a new art project are developed each time.

Throughout this book, you’ll be asked to save or record the works you create. In most cases, your work can be attached to the designated pages in this book. You also can take photos of your work and attach those, or create a separate portfolio. You also may need a camera from time to time to take pictures of examples and ideas. If you repeat this project, use a new project book so the activities can be completed with new responses.

Make sure you check your county’s project and recordkeeping guidelines (if any) for additional requirements if you want to participate in county project judging or prepare the project as an exhibit for competition.

Many of the images in these pages were produced by students your age, working from the same kind of directions you have here.

Enjoy exploring your creativity and finding expression through the visual arts!

FOR SUMMER 2020

BOTTLECAP BLOSSOM MAGNETS are bright, cheerful—and GREEN!

WHAT YOU’LL NEED

for one small DAISY DOT:
16 or more small plastic bottle caps
3–4 med-sized plastic caps and lids
1 used CD (this will be the base of your magnet)
3 flat, old advertising magnets
36 ½” glue dots (⅛” thick, high tack)

for one medium-sized GLORIOUS MARIGOLD:
35 or more small plastic bottle caps
4–5 medium-sized plastic caps and lids
1 old vinyl 45 record (this will be the base of your magnet)
6 flat, old advertising magnets
80 ½” clear glue dots (⅛” thick, high tack)

for one huge SUNFLOWER BURST:
80 or more small plastic bottle caps
20–22 medium-sized plastic caps and lids
1 old vinyl record album LP (this will be the base of your magnet)
8 old CDs
20 flat, old advertising magnets
150 ⅛” clear glue dots (⅛” thick, high tack)

scissors

Cover your magnet base (CD for the small DAISY DOT, 45 for the GLORIOUS MARIGOLD or LP for the SUNFLOWER BURST) with the flat, old advertising magnets. The more magnets you can use, the more holding power your Bottlecap Blossom will have. Trim any magnet that overhangs the base with scissors. Use glue dots to stick the magnets to your base. (Of course, you’ll want to make sure the magnetic side is exposed!)

Arrange your bottlecaps on the base to form designs. Be creative with your arrangements by experimenting with the sizes, shapes, and colors of the caps: nestle smaller caps inside larger ones, put tall caps next to short caps to form interesting textures, create patterns through color, etc.

Glue the bottlecaps to the base and to each other using the glue dots. The sides and bottoms of the caps offer the most surface area for gluing. (Be careful not to handle the glue dots too much, or they’ll lose their stickiness.)

OPTIONS

• Recreate a famous painting using this idea. Go beyond flowers; consider landscapes, seascapes—even portraits!
• For those skilled at woodworking, use a wooden board as your backing and attach the bottlecaps with screws.
• For more information about art projects using plastic bottle caps and other recycled materials, visit Michelle Stitzlein’s website, artgrange.com

Project Guidelines

STEP 1 — complete all 11 activities
STEP 2 — take part in at least two learning experiences
STEP 3 — become involved in at least two leadership/citizenship activities
STEP 4 — complete an art project (See ideas and examples on pages 29 – 37)
STEP 5 — write a project summary and take part in a project review

Project Guidelines

FOR SUMMER 2020

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Project Guidelines
GLOSSARY

actual texture
The texture of an object or picture, as determined by the sense of touch. Contrast with visual texture.

analogous color
Colors that lie next to one another on the color wheel and share qualities of hue due to the mixture of adjacent hues; harmonious hues.

art
Creative work or its principles, making or doing of things that display form, beauty, and unusual perception. Visual art includes architecture, painting, sculpture, photography, craft, ceramics, printing, and applied design.

asymmetry
When one side of a composition does not reflect the design of the other, without destroying the composition’s overall harmony. Contrast with symmetry.

balance
A principle of art that refers to the way art elements are arranged to create a feeling of stability in the work (symmetrical/formal, asymmetrical/informal, or radial).

canvas
A heavy woven fabric used as a support for oil or acrylic painting or an unpainted frame with canvas fabric stretched over it to form a paintable surface; also, a painting on canvas fabric.

caricature
A portrait that exaggerates or distorts the essence of a person or thing to create an easily-identifiable visual likeness.

chaos
A state of utter confusion or disorder; a total lack of organization.

collage
A work of art made from an assemblage of different forms, thus creating a new whole.

color wheel
An arrangement of hues that shows the relationships among colors.

complementary color
Those specific pairs of colors (e.g., red and green) that most enhance one another by virtue of their simultaneous contrast. Each pair contains one primary color plus the secondary color made by mixing the other two primaries. Since the complements do not share characteristics of hue, and are as unlike as possible, the eye readily tells them apart. When complementary colors are placed next to one another, the effects are often jarring.

composition
The structure or basic organizing plan of all the elements within a work of art.

concept
The idea that underlies a piece of art.

color
A principle of art referring to the way art elements stress the differences among those elements and to create one or more centers of interest in an artwork.

element
Components that comprise a work of art, such as line, color, value, shape, texture, form, and space.

emphasis
The principle of art that refers to a way of combining elements to stress the similarities and bring the parts of an image or a form into a whole.

expression
The emotions of the artist communicated through his or her artwork.

form
Form and shape define objects in space. Forms exist in three dimensions—height, width, and depth. Form can also refer to the shape, visual appearance, or configuration of an object.

formal balance
See symmetry.

graffiti
A drawing or inscription made on a wall or other surface, usually so as to be seen by the public.

harmony
A principle of art referring to a way of combining the elements of art to accent their similarities and bring the parts of an image or a form into a whole.

horizontal
Something that goes from side to side, parallel to the horizon. The opposite is vertical.

hue
Color; the distinctive characteristics of a color that enables us to label it (as blue or green, for example) and to assign it a place in the visible spectrum.

informal balance
See asymmetry.

intensity
Refers to chromatic purity: the more vivid, or intense, it is. Less diluted by white a color is, the more intense it becomes.

introduction
The more vivid, or intense, it is. Less diluted by white a color is, the more intense it becomes.

monochrome
Consisting of only a single color or hue; may include its tints and shades.

mood
An overall feeling or emotion, often equated with expression.

movement
The way the eye travels through the space of a piece of art.

negative space
The shape of space in a composition that is empty or filled with imagery that is secondary to the main objects or figures being depicted in the composition. Contrast with positive space.

notes to the project helper
What you can do

• Become familiar with each activity and the related background information. Stay ahead of the learner by trying out activities beforehand. Check the Resources section (page 40) for additional information.

• Begin the project by helping the learner establish a plan (outlined in the Member Project Guide)

• After each activity, briefly talk with the learner so that she or he has an opportunity to share results and answers to the review questions. This important step improves understanding from an experiential learning perspective. Help the learner focus on the project and the life skills being addressed. A summary of learning outcomes is included on the inside back cover of this book.

• Help the learner celebrate what was done well and see what could be done differently. Allow the learner to become better at assessing his or her own work.

• In the Member Project Guide, date and initial the activities that have been completed.

FOR SUMMER 2020
Congratulations! A 4-H member has asked you to serve as a project helper. You may be a parent, relative, project leader, friend, club advisor, or another individual important in the 4-H member’s life. Your duties begin with helping the youth create and carry out a project plan, as outlined in the Member Project Guide. This is followed by helping the youth focus on each activity, providing support and feedback, and determining what was done well, what could have been done differently, and where to go next.

As a project helper, it is up to you to encourage, guide and assist the 4-H member. How you choose to be involved helps to shape the 4-H member’s life skills and knowledge of visual art.

**What you should know about Experiential Learning**

The information and activities in this book are arranged in a unique, experiential fashion (see diagram). In this way, youth are introduced to a particular practice, idea or piece of information through an opening experience (1). The results of the activity are then recorded in the accompanying pages. Youth then take the opportunity to share (2) what they did with their project helper, process (3) the experience through a series of questions that allow the learner to generalize (4) and apply (5) the new knowledge and skill.

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**Glossary**

- **physical texture**
  —see actual texture
- **portfolio**
  A portable case for holding loose drawings, photographs, or other images. Also refers to the materials collected in such a case, especially when they are representative of an artist’s work.
- **portrait**
  A painting, photograph, sculpture, or other artistic representation of a person, in which the face and its expression is predominant.
- **positive space**
  Space in an artwork that is filled with something. Contrast with negative space.
- **primary color**
  A hue—red, blue, or yellow—that is not obtained by mixing other hues. Other colors are derived from primary colors.
- **principles (of design or of art)**
  Certain qualities inherent in the choice and arrangement of elements of art. Artists design their works by controlling and ordering the elements of art. Viewers of art and art critics use the same principles when analyzing works of art.

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**Experiential Learning Model**

1. **Experience**
2. **Process**
3. **Generalize**
4. **Apply**
5. **Share**

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**FOR SUMMER 2020**

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**NOTES TO THE PROJECT HELPER**

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**Your Role as a Project Helper**

- Guide the youth and provide support in setting goals and completing the project.
- Encourage the youth to apply knowledge from this project book.
- Serve as a resource.
- Encourage the youth to go beyond the scope of this 4-H project book to learn more about visual art.

---

**Texture**

An element of art referring to surface qualities; the look or feel of objects.

**Unity**

A principle of art referring to ways of combining art elements to achieve wholeness or a total effect.

**Value**

The lightness or darkness of a color.

**Variety**

Changes in size, shape, color, etc. that give a design visual interest.

**Vertical**

The direction going up and down. The opposite is horizontal.

**Visual Art**

—see art

**Visual Texture**

Simulated texture in a work of art; the use of line, color, and other visual elements to create the illusion of various textures in flat drawings and paintings.

**Warm Colors**

Colors—reds, oranges, and yellows—that have the appearance of being warm and appear to advance toward the viewer. Contrast with cool colors.
There is a wealth of information about art—history, artists, “how to,” and more. To get you started, here are a few books and websites. Local art teachers and librarians are also good resources to ask, especially if you have specific questions about particular visual art topics.

**Annotated Art** (DK Annotated Guides), by Robert Cumming (Dorling Kindersley, 1995). Designed for children ages 12 and up, but fascinating for adults as well.

**Art for Dummies**, by Thomas Hoving (IDG Books Worldwide, 1999). Hoving, the former director of the Metropolitan Museum of Art, explains the history of art in a humorous, easy-to-understand style. The book has few pictures, however, so access to a computer or more traditional art books will help you see what he’s talking about. Other “for dummies” books about art include **Art History for Dummies**, **Acrylic Painting for Dummies**, and **Great Artists** (DK Annotated Guides), by Robert Cumming (Dorling Kindersley, 1998). Another in the DK series of books on art.

Incredible ART Department™ (incredibleart.org)—This website features lesson plans submitted by art teachers, organized by grade level, medium, subject, art period, and artist. Projects in the “by integration” section include activities related to math, science, social studies, and other academic areas for additional learning.

**Instant Art History: From Cave to Pop Art**, by Walter Robinson (Harry N. Abrams, 2002). A short, funny book that entertains as it educates.

**kinderart.com**, a website started by artists Andrea Mulder-Slater and Jantje Blokhuis-Mulder in 1997, offers art lesson plans (and more) for grades K-12.

**Kids.gov** (kids.gov)—search offers art lessons (and more) for all ages, including grades K-12.

For more resources, visit the **National Gallery of Art/Kids** (nga.gov/education/kids)—includes lots of interactive art activities, as well as a variety of fun, informative areas of exploration within the site.

**Sister Wendy’s Story of Painting**, by Sister Wendy Beckett (Dorling Kindersley, 1994). An easy-to-read book with color reproductions of masterworks tells the story of painting. Sister Wendy has also written a number of other books on art, artists and museums, and has presented a series of acclaimed art history documentaries for the BBC and PBS.

GET STARTED IN ART

Get Started in Art is made possible by the generous support of Worthington Industries, in partnership with the Peggy R. McConnell Arts Center of Worthington and 4-H. Worthington Industries is proud to have contributed to communities and organizations throughout the state for more than 55 years.

FOR SUMMER 2020

SUMMARY OF LEARNING OUTCOMES

<table>
<thead>
<tr>
<th>Activity</th>
<th>Project Skill</th>
<th>Life Skill</th>
<th>Educational Standard*</th>
<th>Success Indicator</th>
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<tbody>
<tr>
<td>1. Seeing Emotions</td>
<td>Recognizing art with expressive qualities</td>
<td>Visualizing information</td>
<td>NA-VA.5-8.2: Using knowledge of structures and functions</td>
<td>Identifies artwork that expresses feeling</td>
</tr>
<tr>
<td>2. Make A Color Wheel</td>
<td>Identifying, creating, and applying secondary and tertiary colors by selecting and/or mixing colors to create a color wheel</td>
<td>Visualizing information</td>
<td>NA-VA.5-8.1: Understanding and applying media, techniques, and processes</td>
<td>Creates a color wheel</td>
</tr>
<tr>
<td>3. Object Breakdown</td>
<td>Perceiving shapes in objects</td>
<td>Processing information, visualizing information</td>
<td>NA-VA.5-8.2: Using knowledge of structures and functions</td>
<td>Identifies multiple shapes within a single object</td>
</tr>
<tr>
<td>4. Two-Dimensional Texture</td>
<td>Communicating texture</td>
<td>Practicing creativity</td>
<td>NA-VA.5-8.1: Understanding and applying media, techniques, and processes</td>
<td>Creates two dimensional texture by making a rubbing</td>
</tr>
<tr>
<td>5. Love Me, Love Me Not</td>
<td>Create a composition featuring positive and negative space</td>
<td>Practicing creativity</td>
<td>NA-VA.5-8.1: Understanding and applying media, techniques, and processes</td>
<td>Creates a composition featuring positive and negative space</td>
</tr>
<tr>
<td>6. Movement on a Page</td>
<td>Recognizing or creating an image that illustrates movement</td>
<td>Practicing creativity</td>
<td>NA-VA.5-8.2: Using knowledge of structures and functions</td>
<td>Recognizes or creates an image that illustrates movement</td>
</tr>
<tr>
<td>7. On Balance</td>
<td>Creating images that feature formal and informal balance</td>
<td>Practicing creativity</td>
<td>NA-VA.5-8.2: Using knowledge of structures and functions</td>
<td>Creates images that feature formal and informal balance</td>
</tr>
<tr>
<td>8. Lines on the Move</td>
<td>Creating artwork that exhibits rhythm</td>
<td>Practicing creativity</td>
<td>NA-VA.5-8.2: Using knowledge of structures and functions</td>
<td>Creates artwork that exhibits rhythm</td>
</tr>
<tr>
<td>9. In or Out?</td>
<td>Demonstrating understanding of proportion by drawing</td>
<td>Practicing creativity</td>
<td>NA-VA.5-8.2: Using knowledge of structures and functions</td>
<td>Demonstrates understanding of proportion by drawing</td>
</tr>
<tr>
<td>10. Contrast + Variety = Emphasis</td>
<td>Creating an arrangement of objects to emphasize one</td>
<td>Practicing creativity</td>
<td>NA-VA.5-8.2: Using knowledge of structures and functions</td>
<td>Creates an arrangement of objects to emphasize one</td>
</tr>
</tbody>
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*The visual arts standards cited here are part of the National Standards for Art Education developed by the Consortium of National Arts Education Associations. They are available in their entirety at educationworld.com.
Get Started in

The 4-H Pledge
I pledge my head to clearer thinking, my heart to greater loyalty, my hands to larger service, and my health to better living, for my club, my community, my country, and my world.

The Ohio State University Extension
FOR SUMMER 2020

Ohio4h.org

Additional copies of this book and other Ohio State University Extension 4-H Youth Development publications are available through local OSU Extension offices and online at extensionpubs.osu.edu. Ohio residents get the best price when they order and pick up their purchases through local Extension offices.