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 http://estore.osu-extension.org. Ohio residents get the best price when they order and pick up their purchases through local Extension offices.

for my club, my community, my country and my world.

Name ____________________________  Club Name ____________________________
Age ____________________________  Club Advisor ____________________________
(As of January 1 of the current program year)  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**

<table>
<thead>
<tr>
<th>Activity</th>
<th>Project Skill</th>
<th>Life Skill</th>
<th>Educational Standard*</th>
<th>Success Indicator</th>
</tr>
</thead>
<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 mixing colors to create a color wheel</td>
<td>Visualizing information</td>
<td>NA-VA.5-8.1: Using knowledge of structures and functions</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>
</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 www.educationworld.com.

---

**Contributors**

- Michelle Geissbuhler – Goathill Productions
- Draw Moffatt – Evening Street Elementary School, Worthington, OH
- Laura Wetz – Brookside Elementary School, Worthington, OH

---

**Authors**

- Robert Horton, Ph.D. – Educational Design and Science Education, 4-H Youth Development, Ohio State University Extension
- Andrea Bowlin – Former Extension Educator, 4-H Youth Development, and Executive Director, EHE Advancement, College of Education and Human Ecology, The Ohio State University
- Susan Morris – Club Advisor and Volunteer, 4-H Youth Development, Ohio State University Extension
- Tammie Strawser – Assistant Superintendent, 4-H Youth Development, Creative Arts Day, Ohio State Fair & Volunteer, Ohio State University Extension

---

**Production Team**

- Jane Wright – Curriculum Manager, Ohio State University Extension, 4-H Youth Development
- Kathy Thomas – Designer/Art Director, KatDesignWeb.com
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.

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

Annotated Art (DK Annotated Guides), by Robert Cumming (Dorling Kindersley, 1998). Another in the DK series of books on art. This book has 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.

Make Your Own Project
Activity 11: Make Your Own Project

PROJECT AREA: SPACE AND MOVEMENT
Activity 1: Seeing Emotion
Activity 2: Make a Color Wheel
Activity 3: Object Breakdown
Activity 4: Two-Dimensional Texture
Activity 5: Love Me, Love Me Not (Positive/Negative Shapes)
Activity 6: Movement on a Page
Activity 7: On Balance
Activity 8: You’ve Got Rhythm
Activity 9: In or Out
Activity 10: Contrast + Variety + Emphasis
Activity 11: Make Your Own Project

PROJECT AREA: BALANCE, RHYTHM, HARMONY, AND UNITY

PROJECT AREA: PROPORTION, EMPHASIS, AND VARIETY

PROJECT RECORD

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 Great Artists (DK Annotated Guides), by Robert Cumming (Dorling Kindersley, 1995). Another in the DK series of books on art.
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 helping with 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**
Shape 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.

Experiential Learning Model

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.
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.

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 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.

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.

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.

did you know?

chas
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.

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.

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 elements to stress the differences among those elements and to create one or more centers of interest in an artwork.

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 reflect the way the eye travels through the space of a piece of art.

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

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

mandala
Any of various radial geometric designs symbolic of the universe, traditionally used in Hinduism and Buddhism as an aid to meditation.

medium
The material and associated techniques used in an art form, such as watercolor, charcoal, or any other vehicle for visual expression.

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.

Did You Know?

introduction

What To Do

What To Do
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!

---

**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
- color medium of your choice
- pencil
- decorative elements, if desired

**OPTIONS**

- Tell the story of your life or someone else’s.

### 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
- color medium of your choice
- pencil
- decorative elements, if desired

**OPTIONS**

- Tell the story of your life or someone else’s.

---

**Project Guidelines**

**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 1/8" glue dots (1/8" thick, high tack)

for one medium-sized GLORIOUS MARIGOLD:

- 35 or more small plastic bottle caps
- 3 flat, old advertising magnets
- 1 used CD (this will be the base of your magnet)
- 3–4 med-sized plastic caps and lids
- 6 flat, old advertising magnets
- 80 1/4" clear glue dots (1/4" 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 ½" clear glue dots (1/2" thick, high tack)

**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, www.artgrange.com

**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.)

---

Based on an activity by Michelle Stitzlein at www.artgrange.com
From the beginning of time, people have used art to record their history and share their stories. Create a **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 tempura 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.
- 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.

---

**MEMBER PROJECT GUIDE**

**STEP 1**

**Project Areas and Activities**

<table>
<thead>
<tr>
<th>Project Areas and Activities</th>
<th>Date Started</th>
<th>Date Completed</th>
<th>Helper Initials</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ART IS EXPRESSION</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Activity 1: Seeing Emotion</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>COLOR/VALUE/HUE</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Activity 2: Make A Color Wheel</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>LINE/FORM/TEXTURE</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Activity 3: Object Breakdown</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Activity 4: Two-Dimensional Textures</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SPACE/MOVEMENT</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Activity 5: Love Me, Love Me Not</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Activity 6: Movement on a Page</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>BALANCE/RHYTHM/HARMONY/UNITY</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Activity 7: On Balance</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Activity 8: You’ve Got Rhythm</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>PROPORTION /EMPHASIS/VARIETY</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Activity 9: In or Out</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Activity 10: Contrast + Variety = Emphasis</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>PROJECT RECORDS</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Activity 11: Make Your Own Project</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**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.
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. 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

<table>
<thead>
<tr>
<th>Leadership/Citizenship Activities</th>
<th>Date Completed</th>
<th>Helper Initials</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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.

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 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).
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.

WHAT YOU’LL NEED

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

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.

WHAT YOU’LL NEED

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.
Celebrate the ordinary with an Andy Warhol-inspired MULTI-PANEL POP-ART PAINTING.

WHAT YOU’LL NEED
1 sheet of 36"x48" posterboard
8 sheets of 12"x18" 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.

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.”

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.

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.
**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>
</tr>
</thead>
<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></td>
<td></td>
<td></td>
<td></td>
<td></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></td>
<td></td>
<td></td>
<td></td>
<td></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></td>
<td></td>
<td></td>
<td></td>
<td></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></td>
<td></td>
<td></td>
<td></td>
<td></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></td>
<td></td>
<td></td>
<td></td>
<td></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></td>
<td></td>
<td></td>
<td></td>
<td></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></td>
<td></td>
<td></td>
<td></td>
<td></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></td>
<td></td>
<td></td>
<td></td>
<td></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></td>
<td></td>
<td></td>
<td></td>
<td></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>
</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 [www.educationworld.com](http://www.educationworld.com).