



*Exploring the Art
of Yesterday...*

*Romanticism
Academic
Realism
Pre-Raphaelite
Impressionism
Post Impressionism*

To Create Art Today

Volume 2

Sharon Hofer

Table of Contents

Why Study the Masters?	6
The Importance of Art	7
How to use this Book	8
Questions to help us Understand Art	10
Color Wheel	15
Peale	14
<i>Collaboration Print Making - Shaving Cream</i>	17
<i>Paper Maché Fruit</i>	18
Turner	20
<i>Watercolor Storm</i>	23
<i>This is my Home! Clay Textured Project</i>	24
<i>One Point Perspective Drawing</i>	26
Constable	28
<i>Gelatin Print Making</i>	31
<i>Charcoal Landscape</i>	33
Cole	34
<i>Dreamy Tissue Paper Collage</i>	39
<i>Water Reflections - Oil Pastel</i>	40
<i>Become a Poet</i>	41
Millet	42
<i>By the Light of The Moon - Soft Pastel</i>	46
<i>Brilliant Sky - Oil Pastel</i>	47
Bouguereau	48
<i>Simple Printing</i>	52
<i>Soft and Gentle - Stencils & Spray Paint</i>	53
<i>Little Girl - Pencil Drawing</i>	55

Church	56
<i>Crayon Batik</i>	59
<i>Soft Pastel Landscape</i>	60
<i>Soft Pastel Waterfall</i>	61
Degas	62
<i>Torn Tissue Paper Collage</i>	65
<i>Magazine Paper Collage</i>	66
<i>Melted Crayon Project</i>	66
Homer	68
<i>Simple Watercolor Flowers</i>	71
<i>Painting the Sea - Watercolor</i>	72
Cézanne	74
<i>Monochromatic Markers - Cubism</i>	77
<i>Still Life using Oil Pastels</i>	78
<i>Textured Fruit Rub</i>	79
Monet	80
<i>Impasto Painting</i>	83
<i>Caricatures - Markers</i>	84
Renoir	86
<i>Textured Sponge Painting</i>	89
<i>Reflected Light - Pastels</i>	90
Rousseau	92
<i>Hidden Jungle Animals - Mixed Media</i>	95
<i>Textured Plaster Cast</i>	96
<i>Leaf Printing</i>	97
Cassatt	98
<i>My Mom and Me! Tempera Mono Print</i>	101
<i>Linoleum Print Making</i>	102

Waterhouse	104
<i>Finger Painting Flowers</i>	108
<i>Drawing the Rose - Colored Pencil</i>	109
Aivazovsky	110
<i>Wild Waves! Torn Paper Collage</i>	113
<i>Torn Paper Collage with Magazines</i>	114
<i>Drawing the Outdoors - Watercolor Pencils</i>	115
Van Gogh	116
<i>Painting the Style of Van Gogh - Impasto</i>	119
<i>Ink Drawing with Van Gogh</i>	120
Sargent	122
<i>Fun Watercolor Portraits</i>	125
<i>Drawing the Portrait</i>	127
Seurat	128
<i>Pointillism with Markers</i>	131
<i>Ink & Watercolor Stipple</i>	132
<i>Black Ink Stipple</i>	133
Signac	134
<i>Signac's Style Using Markers</i>	137
<i>Pointillism in the Square - Acrylic</i>	128
<i>Salt Water Texture</i>	139
Borlum	140
<i>Sculpting with Sculpty</i>	143
<i>Carving with Wax & Soap</i>	145
Glossary	146
Answers to Chapter Questions	148
Resources	157
About the Author	160

Why Study the Masters

It is important for us to learn from those who came before us. We need to learn about their positive influences but also learn from their mistakes.

In art, we want to learn what made the masters' artwork so memorable that today we still stand in awe of their masterpieces. What did they know and understand that we need to learn to make a similar impact in our world today?

From their artwork we gain an understanding of the past. We are able to see with our eyes what was important to people of that day. We also can learn the importance of creating magnificent art designed to change our world today.

Art is all about communication. A painting can have just as much impact as a book or a song, as much as listening to a lecture.

All of the art we create is something that imitates what has already been created. In this book you will experience the artistic expressions of artists of all kinds. They were all very proficient in their artwork, and if they were able to talk to us today, it would be interesting to know what they would tell us about how to create meaningful and beautiful artwork of our own.

Throughout this book, you will find many different stories about the artists that created magnificent art. You will meet artists that struggled with insecurity, some who had no friends, some who died never knowing how special their art really was, some who gained wealth through their art, and some who couldn't even purchase their own tools.

The Importance of Art

Everyone can create beautiful art. As children, many of us were not afraid to create. Something happened to discourage our creativity, and we quit trying.

Maybe you were given a tray of cheap watercolors, and when you tried to use them, all the colors turned to mud. Even as a young child you didn't like the mud, and at that moment you decided you were not an artist. You felt like a failure. You quit trying.

I believe that of all human activities, being creative fulfills us the most. It is satisfying and delightful. It gives us joy, and it smiles at us even when we are going through a tough day. It draws out a deep response of, "Aha, I knew I could do it!"

Art teaches many life lessons. It builds confidence as it teaches us how to tackle challenges. We learn to solve problems. It helps us think critically. By completing art projects, we start to expect success rather than failure, and we learn the importance of never giving up.

Students grow intellectually as they create. They learn how things really look instead of what they think they look like. In every step of the process, students will be making decisions. They will learn how to think through issues, such as, how their decisions will affect the outcome of their project. They will learn how important it is to think before they act.

Through our art, we are able to influence others. Art is all about communication, and with every masterpiece we complete, we will be communicating something about ourselves and our world.

How to use this Book

Every chapter begins with a beautiful print of artwork created by one of our world's most famous artists. Sometimes you might really enjoy the art, and sometimes you might feel that it doesn't interest you. That is OK! Some art only becomes interesting as you study it. Take a little time to look at a piece of artwork and study it, and then answer a few questions about the piece. You may then find it interesting.

By going through this exercise you will begin to understand the structure that makes a painting beautiful. Just as everything is made with structure, artists do this with art, as well. We call this structure the *elements and principles of art*.

I'm sure you have experienced times when you have looked at a piece of artwork and grimaced because it just didn't look right, or something about the piece bothered you. At other times, you saw a piece of art that was so beautiful you wished you could take it home and hang it on your wall.

What is it that makes one piece of artwork beautiful and another not? Hopefully, you will learn how to answer that question as you work your way through this book.

In this book you will find enough information to awaken in your students the desire to learn more and grow in their own creativity.

This book can also be used as a workbook. You have the option of writing in your answers and doing some of the projects within the book itself.

If you want to develop to an even greater skill level, you can purchase instructional videos on my website and work side-by-side with me as we create a masterpiece together. My goal is to help you understand how to compose your own piece of artwork.

More than anything, I want you to enjoy the process of learning and creating. This should be fun! This should be something you look forward to throughout the year.



Holly Hawks, Oil Painting by Sharon Cofer

Questions to help us Understand Art

I provide questions in each chapter, but if you really want to study the paintings in detail, the following questions will help even more. There is a glossary near the back of the book that will help you understand any unfamiliar terms.

What is the focal point and center of interest in this painting?

Is everything in focus in the painting or does one section draw our eyes to it?

Does the light in the painting come from one source?

Is the light reflecting onto surfaces that show the color of the reflected light?

What types of simple shapes make up this painting?

Did the artist use complementary colors (opposites on the color wheel) or analogous colors (colors next to each other on the color wheel)? How does that affect the feeling or emotion of the painting?

Where are the dark values, middle values and light values in this painting?

Is there any pattern or rhythm used in this painting?

Is there anything that creates movement within the painting?

How did the artist make use of texture?

Does the painting give the illusion of distance and perspective? How did the artist communicate that?

Would the painting be considered realistic, abstract, impressionistic or some other style of art?

How did the artist balance out the rest of the painting with the center of interest?

Where did the artist use hard lines and where did the artist use soft edges in the painting?

What would you do differently if you were to paint this picture?

What is the artist trying to communicate in the painting?



Africa by Sharon Cooper

More Questions:

Does the painting create a feeling of dimension? Are the shapes two-dimensional or three-dimensional?

What colors of the background are reflected into the center of interest?

Did the artist use contrast to bring our eyes to the center of interest?

Is everything in the painting in focus, or did the artist make some components out of focus to give the painting perspective?

Does the painting give us a feeling of harmony, or does it create tension?

Does the painting have the feeling that everything is a part of the unit instead of many different units that do not apply to each other?

Are the objects in the painting correct in their proportion to the rest of the painting? If not, why not?

Is there a variety of textures and smooth areas? Does that variety or sameness help or hurt the painting?

What does the painting communicate to us?

Does the painting give the viewers a feeling of stability and balance?

Where are the subjects looking, and how is that important to the painting?

What in the painting did the artist want to emphasize? Was he or she successful? Why or why not?

Are there any lost edges in the painting?

Does this painting remind you of something else you have seen or experienced?

Name the art techniques used in this painting. (shadow, focal point, light values, movement, texture, etc.).

What in the painting did the artist want to emphasize?

Color Wheel



Complementary Colors - Opposite colors on the Color Wheel

Analogous Colors - Colors next to each other on the Color Wheel

TURNER

1775 - 1851

MODERN ROME

Oil Painting - Romanticism

Why does this painting of Rome seem so mysterious?

What might Turner be trying to communicate to us with this painting?



Modern Rome- Campo Vaccino, J. M. W. Turner, 1839, oil on canvas, 91.8 x 122.6 cm., Getty Center



Snow Storm: Steam-Boat off a Harbour's Mouth, J. M. W. Turner, circa 1842, oil on canvas, 91 x 122 cm., Tate Britain

Joseph M. W. Turner was an English Romantic painter, print maker and watercolorist known for his expressive and imaginative paintings and for his turbulent marine paintings. Turner was an intensely private person who never married. He attended the Royal Academy of Art at the age of fourteen and learned to draw from studying plaster casts of antique sculptures.

Ten years after Turner's last visit to Rome, he painted *Modern Rome* (the picture on the previous page) from memory. He wanted to paint all the splendors of Rome. Do you think the people in the bottom left corner of the painting are aware of their beautiful city?

Turner lived in near-poverty conditions, but at his death he left behind more than 550 oil paintings, 2,000 watercolors and 30,000 drawings on paper.

PRIMARY PROJECT

Watercolor Storm



Materials

Several 6-inch square pieces of watercolor paper

3/4-inch flat watercolor brush and a small pointed watercolor brush

Watercolors - blue-green, yellow, red and a dark navy blue color

Water and bowl for water

Process

1. Wet one side of your watercolor paper with clear water using your large flat brush.
2. Using deep rich colors, flow in some paint for the waves putting the colors side by side. Making the lines curved in a half circle will give the illusion of large waves. Add a yellow dot for the sun and some red next to the sun.
3. Lay the picture flat and allow the watercolors to move as they want while it dries.
4. Do several watercolors all just a bit different and allow them to dry.
5. Once the paintings are dry, find a good place to add a dark boat. Using a pointed brush and very little water, paint the boat. Keep the boat simple and without a lot of detail.

OPTIONAL PROJECTS

This is my home! Clay Textured Project



Materials

Air Dry Clay (recipe included)

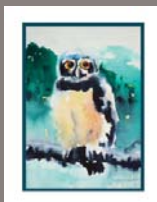
Toothpicks, forks, knives

Ink in several different colors

Watercolor brush

Medium brown wood stain

Old brush and scrap pieces of old cloth



Make a Masterpiece with the help of Video Instruction.
Learn more about Watercolor by creating this project with Sharon at CreatingAMasterpiece.com.

Process

1. Decide what project you want to texture. Project ideas are 3-inch circles with a design pushed into them, earrings, small fish, etc.
2. Stipple your home or other project idea the best you can from memory on a piece of clay. Use a pencil, toothpick or any other pointed object to push into the clay. Try to add as much texture as possible. (Stippling is pushing many dots into the clay to make a line rather than cutting a line.) Be careful when using a knife so you don't cut through the clay.
3. Allow the clay to dry for several days to a week.
4. Using inks and a brush, paint part of your design leaving some areas white.
5. Put a layer of wood stain over the entire piece with an old brush and then wipe it off with an old cloth.

Recipe for Air Dry Clay

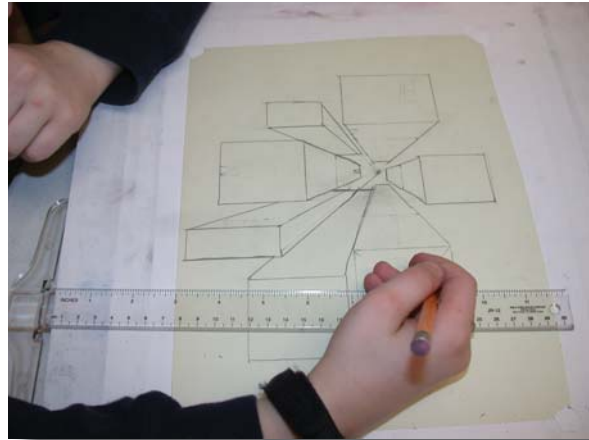
- 1-1/2 cups cornstarch
- 1 cup white school glue
- 1 Tablespoon white vinegar
- 1 teaspoon lotion (any kind)
- 1 Tablespoon baby oil

Mix this mixture together and keep adding more cornstarch until you can't add anymore. Sprinkle cornstarch on your table so the mixture will not stick as you knead the ingredients together. Wrap unused clay in plastic.

If the clay starts to dry, wet your fingers with some water and kneed it again.

This amount of clay should make at least 10 three-inch (or many smaller)pieces for this project.

One-point Perspective Drawing



Materials

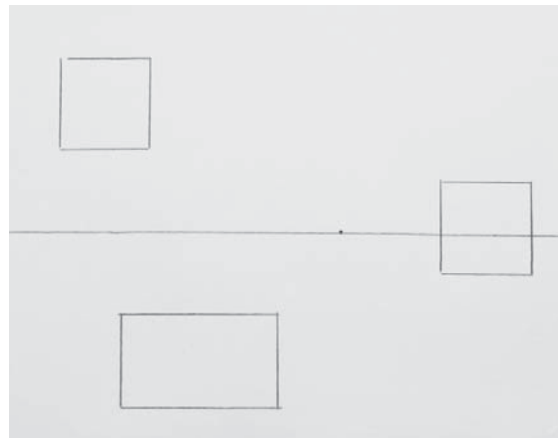
Pencil, eraser and paper

T-Square

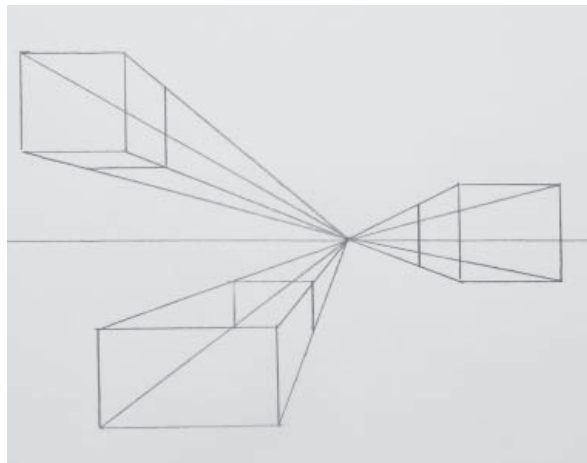
Ruler

Process

1. Draw a straight line through the middle of the paper parallel to the top and bottom of your paper. This will be your horizon line.
2. Add a point someplace on that line. This is the vanishing point.
3. With a T-Square draw simple rectangular shapes keeping the lines square with the top, bottom and sides of the paper. Draw one rectangle on top of the line, one below the line and one someplace on the line.



- From the four corners of the rectangles, draw a straight line to the vanishing point using your ruler. Try to be as exact as possible when doing this.



- Now draw vertical and horizontal lines to finish your box. Again, use the T-square so that these lines are parallel to the sides of the paper.
- Erase all the lines that you don't need.
- Do the process again with more complex shapes. Study the pictures below.

