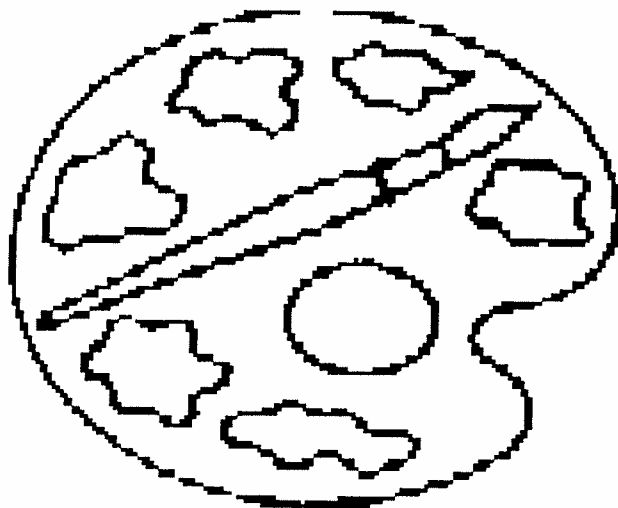


ARTIST





ARTIST REQUIREMENTS

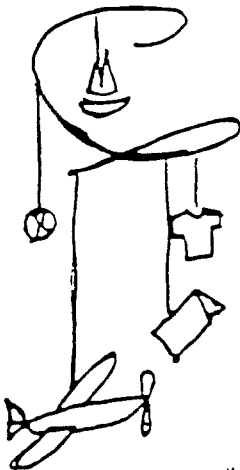
Do Five of these:

1. Draw or paint an original picture. Use watercolors, crayons, or oil paints. Frame it for your room or home.
2. List the primary and secondary colors. Tell how to combine colors.
3. Make six designs using straight lines, curved lines, or both.
4. Make a profile of a member of your family.
5. Use plastic or clay and sculpt a simple object.
6. Make a mobile.
7. Make a construction. Use your choice of materials. Examples are dowels, screen wire, cellophane, and string.

ARTIST—WEBELOS

Ideas for Webelos Den Meetings and Activities

1. Attend an art exhibit or museum.
2. Invite a school art teacher or commercial artist to a den meeting to talk about art and answer any questions the BOYS may have.
3. Visit the art department of an advertising agency.
4. Have each boy make a pencil sketch of a still life object.
5. Take a hike to do nature sketches.
6. Have each BOY prepare a color scheme for his own room.
7. Study the color wheel. Give the BOYS a chance to mix colors to make hues, shades, and tints using water colors or tempera paint.
8. Look at the color spectrum in a prism.
9. Practice silhouettes of den members so the BOYS can do these of a family member at home.
10. Make mobiles. Use hanger wire or dowel rods and string. You could make these with things the BOYS have collected in nature or from objects made from modeling dough or stained glass.
11. Have pencils, rulers, or other straight edges, and compasses or templates on hand for the BOYS to use in making designs. The BOYS can experiment with design by using pieces of string. Cut some long and short pieces and tie the ends of some together for circles and figure eights.
12. Talk about design and balance. Show some simple examples of balance using design symmetry and color.

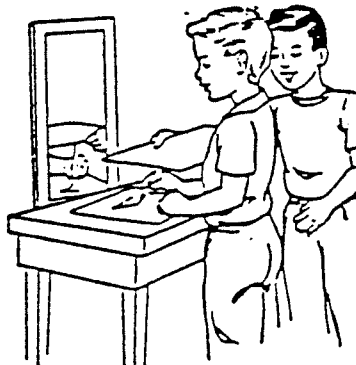


FAMILY PORTRAIT

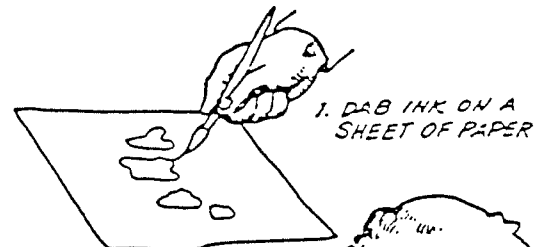
Cut out objects from construction paper which represent hobbies or favorite things of each member of your family. Suspend them from a coat hanger frame with thread.

MIRROR DRAWING

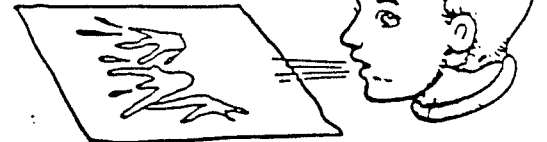
Hold a mirror on the edge of a table and place on the table a sheet of paper in front of the mirror. Ask a friend to draw a square and its diagonals by watching the reflection of his drawing hand and the paper in the mirror. Hold a sheet of paper so that your friend cannot look at his hand, pencil, and paper directly, but only in the mirror.



INK BLOWING ART

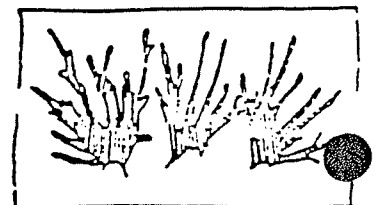


1. DAB INK ON A SHEET OF PAPER



2. BLOW ON THE INK TO MAKE IT SPREAD OVER THE PAPER

3. INTERESTING PATTERNS WILL APPEAR



TRY THIS! AFTERIMAGES

Eyes are funny things. Sometimes they can fool you. Here is proof. Get some pelces of brightly colored paper, cardboard or cloth. Be sure the colors are bright. Use red, green, blue, yellow, orange and violet. Cut 3-inch circles from the colored sheets. You'll need a sheet of black and a sheet of gray paper or cardboard too.

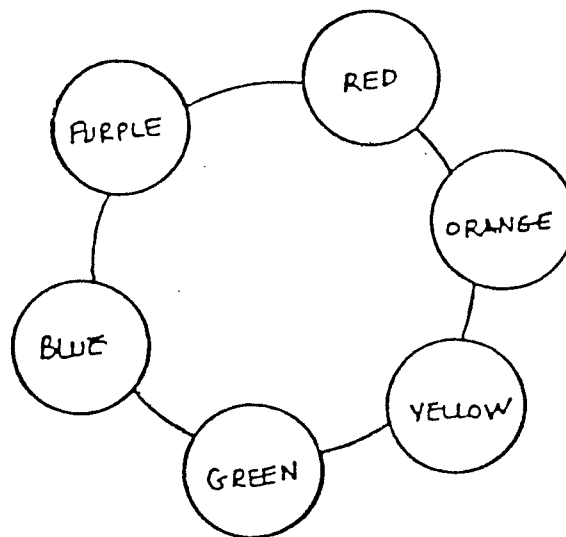
Go outdoors in the bright sunlight or sit under a bright lamp indoors. Put the red circle on the black paper and look at it steadily for at least thirty seconds. Be sure that you don't move your eyes. Sometimes the experiment works better if you shut one eye. Now take the red circle away and continue looking steadily at the black background. You should see a circle on it ... but the color will be green, not red!

Try the experiment again, with a gray instead of a black background. The gray will also appear to be green. Turning off the light or moving into shadow sometimes increases the effect.

Try again, using a green circle. The afterimage will be red. Use a blue circle and the afterimage will be orange. An orange circle will give a blue image; yellow will give violet and violet will give yellow.

We say that opposites are complementary colors. We can arrange them in a circle as shown below. The order of colors, starting from violet to blue is the same as in the rainbow.

Many of the beautiful effects in paintings come from the action of afterimages. The afterimages come from "retinal fatigue". The eye can get tired, just like a muscle. It gets tired from looking at just red. And so, when you take the red away, the retina of the eye tries to see just the opposite, or complementary color. Look at the circle below again and see if you can determine the afterimage or complementary color to red-orange. What about blue-green?



W-2

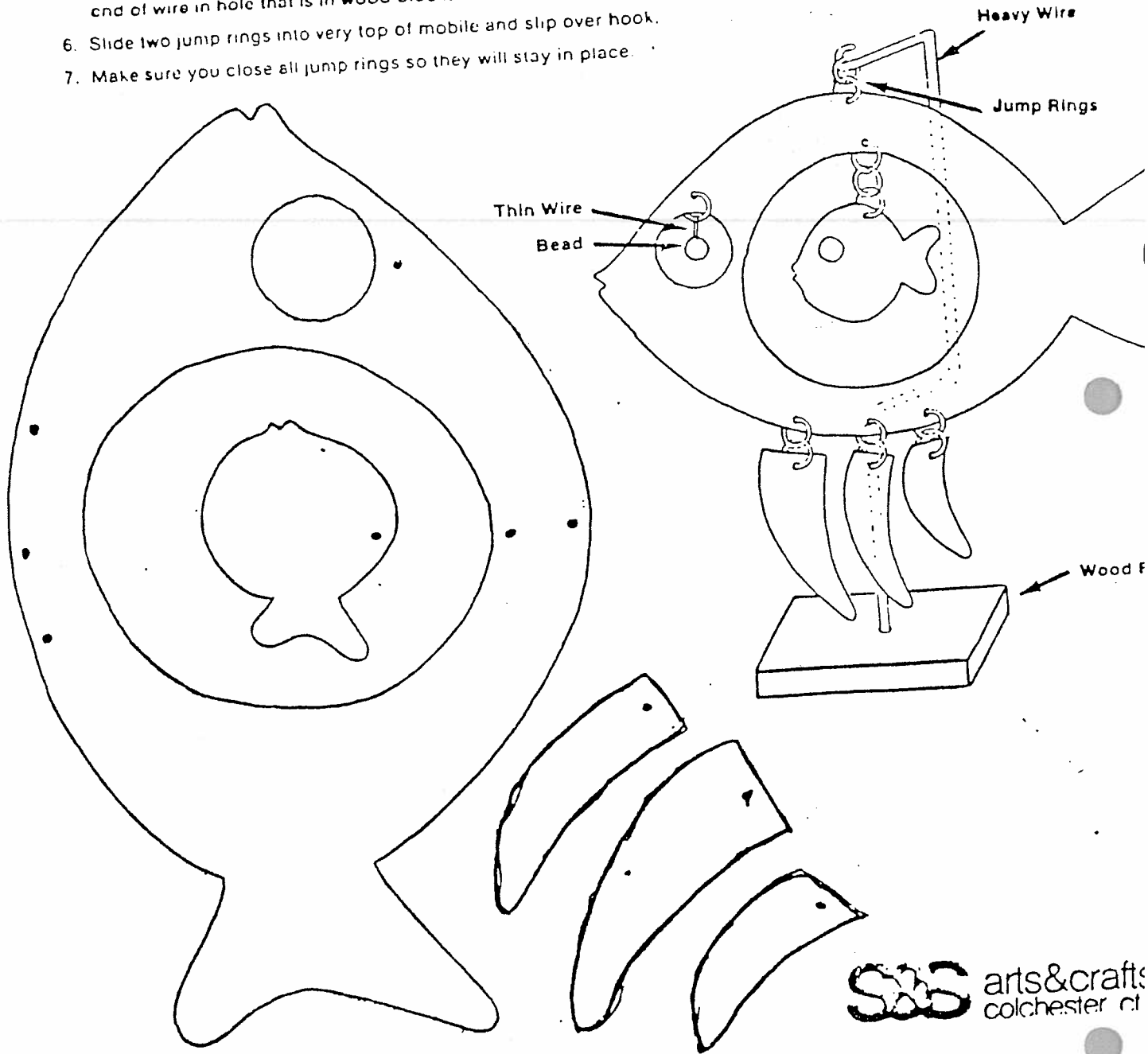
Please read all directions before starting.

Your kit contains:

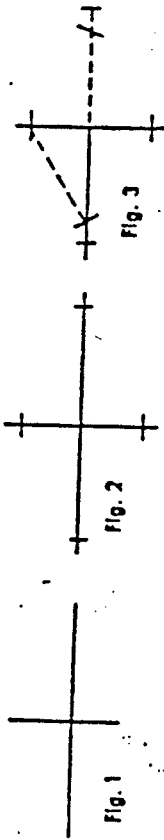
Aluminum Foil
Wood Pieces
Wire
Beads

Jump Rings
Thin Wire
Instructions
Patterns

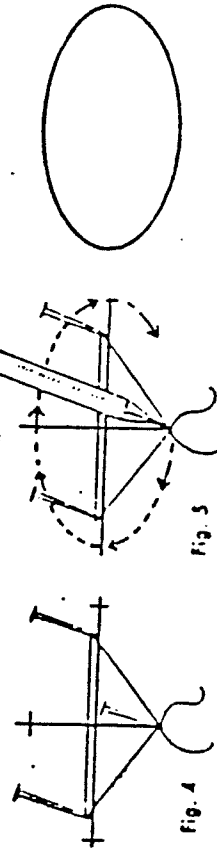
1. Place the pattern pieces on the foil and trace over the pattern with a pencil. Lift the pattern piece slowly to make sure the pattern has gone all the way through. Cut the foil by following the pattern outline with scissors.
2. Poke holes in foil (where marked on pattern), with end of the heavy wire. Open jump ring, by pulling apart with pliers and slide into hole in foil. Pinch closed with pliers.
3. For eyes use one jump ring. Attach thin wire to bead and then to jump ring which you slip into hole above eye.
4. Attach hanging parts of mobile with two jump rings for each part and slide into holes.
5. Take heavy wire and bend one end into hook with pliers. About 1" firm hook bend again. Place other end of wire in hole that is in wood blocks.
6. Slide two jump rings into very top of mobile and slip over hook.
7. Make sure you close all jump rings so they will stay in place.



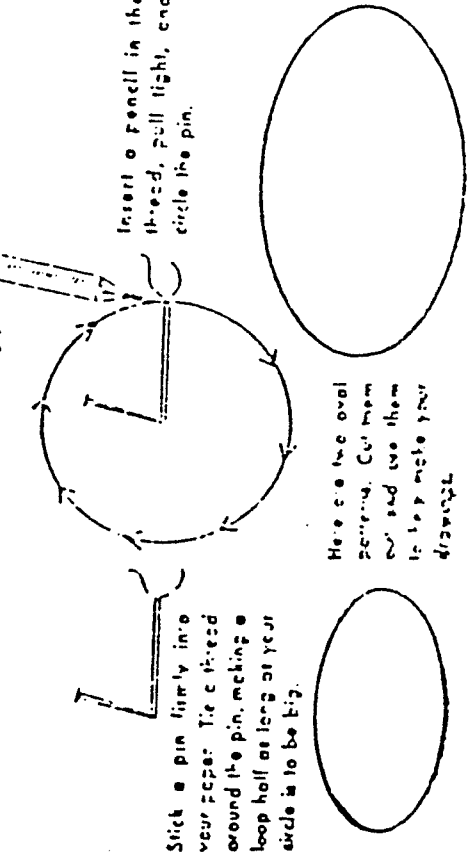
OVALS AND CIRCLES ARE EASY TO DRAW



(Fig. 1) Make a cross. (Fig. 2) Mark the up-and-down line for the height of your oval — half above the cross line and half below. (Fig. 3) Measure the height of your oval on another piece of paper. Place one end of that paper measure at the top point on the up-and-down line and the other end on the cross line to the left and make a mark. Now measure to the right and make a mark.



(Fig. 4) Place a pin on each of the marks made to the left and right of the up-and-down line and a pin at the lower point on the up-and-down line. Tie a thread around all three pins. (Fig. 5) Pull out lower pin and place pencil point through string. Draw oval by pulling string tight and giving two remaining pins.

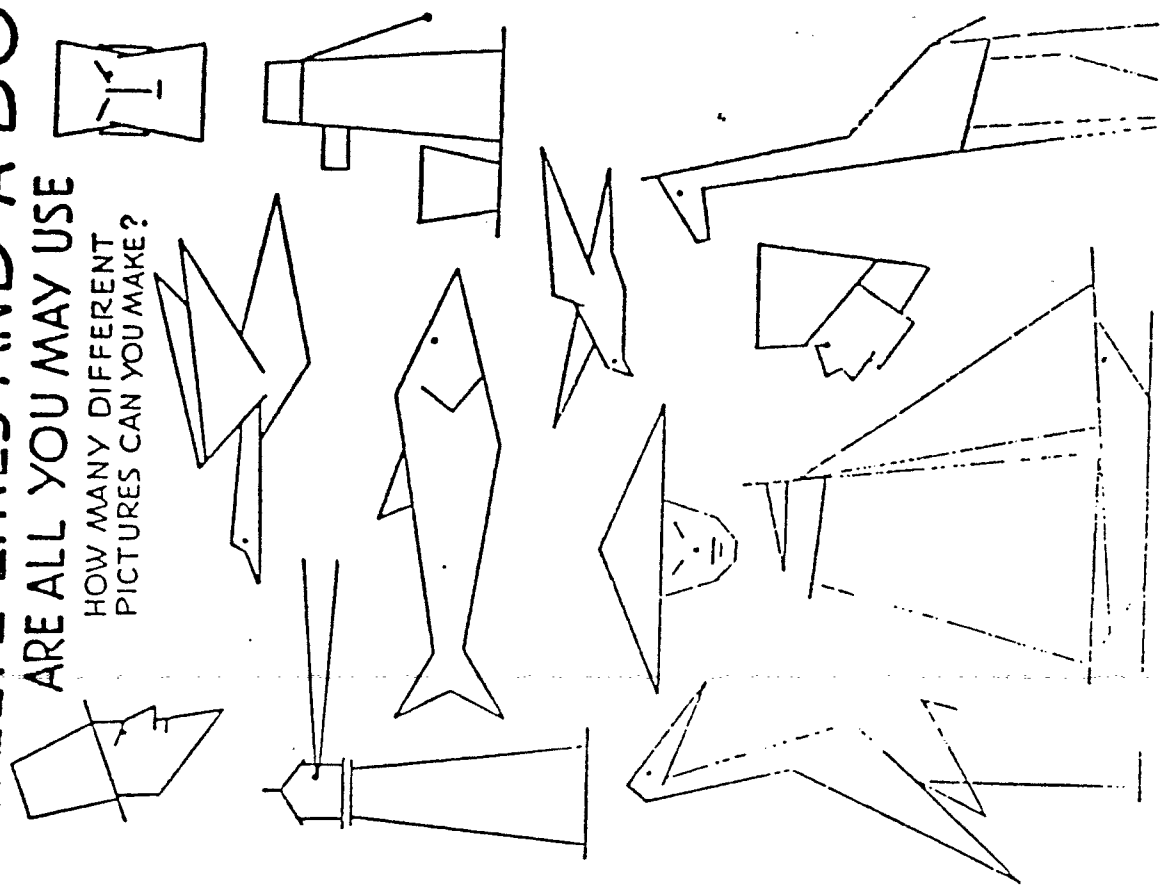


Stick a pin firmly into your paper. Tie a thread around the pin, making a loop half as long as your oval is to be big.

Here are two oval patterns. Cut them out and use them to help make your drawings.

TWELVE LINES AND A DOT ARE ALL YOU MAY USE

HOW MANY DIFFERENT PICTURES CAN YOU MAKE?



Be a paper sculptor

BY KEN AND PAT KRAFT

With paper-maché, you can sculpt almost any shape in a matter of hours.

YOU DON'T HAVE to tackle a huge chunk of rock or wood to be a sculptor. Using strips of paper, you can sculpt a pleasing project in a matter of hours.

The method is an old one, called paper-maché (PAH-per-mah-SHAH). It's based on a simple idea. You form a lightweight framework and then build it up to the final size and shape by pasting on strips of torn paper dipped in paste. After it dries, you paint it. You end up with a long-lasting sculpture that you can be proud of.

You can use this method to make a sculpture of your pet or bird. As an example, we made an owl for the Owl Patrol. But you can make any animal or other shape you want.

1. Make a rough sketch of your project, using photographs or drawings as guides.

2. Find a piece of wood for a mounting block. We used a wood block 1 inch thick, 4

inches wide and 8 inches long. For the owl's perch, we nailed an inch-thick tree branch on top of the block.

3. Shape a thick wire or coat hanger into a stick figure to serve as a framework. Anchor the ends of the wire in holes bored into the mounting block.

4. Fetch out your wire framework by tying wads of newspaper onto it until it looks roughly like the animal you're making. At this point, we made our owl's ears, tufts, beak and claws by adding parts of the newspaper wads in those spots into the proper shapes.

5. Tear a dozen sheets of newspaper into strips about 1 inch wide and 4 inches long. Make a paste to dip them into gradually, mix one cup of water into a half cup of flour until smooth (or buy wallpaper paste instead).

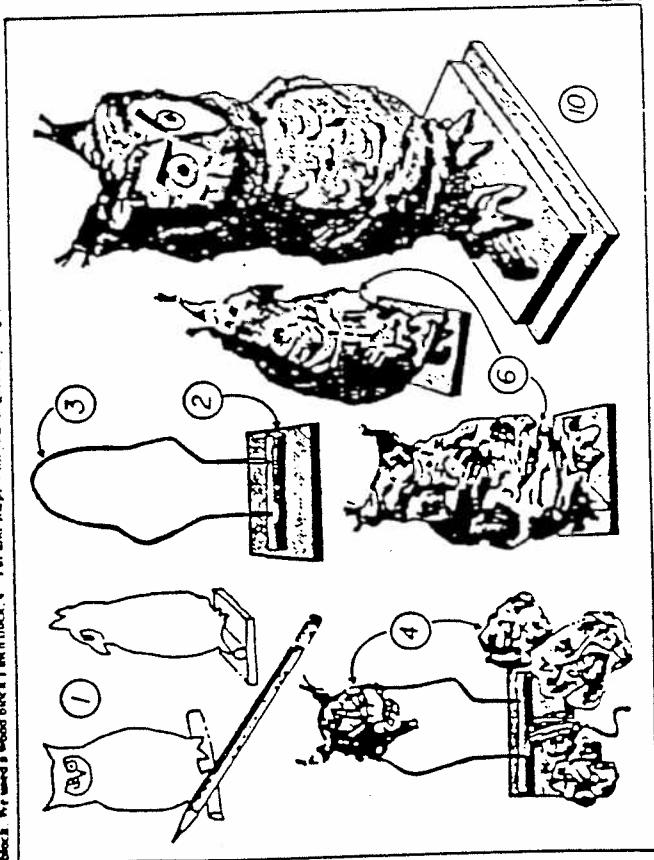
6. Dip the strips into the paste, one by one, and press them into the framework.

7. Pat and shape with your fingers as you go.

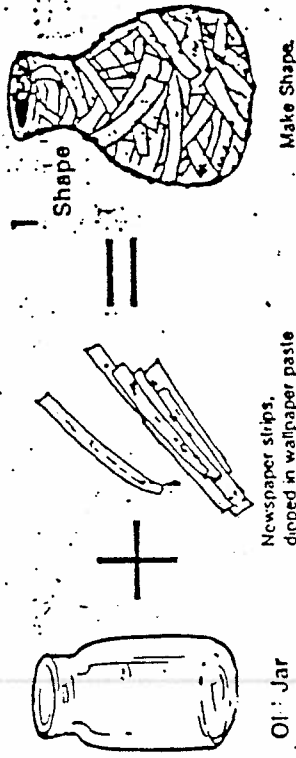
8. Using white glue for quick drying, patch any places that need it, and trim rough edges with scissors. We had to trim the owl's beak.

9. Finally, paint your sculpture. We used latex paint, a first coat of white followed by dark brown. Work with an almost dry brush on the final coat.

10. Finish by adding features such as eyes and eyebrows. We used buttons and leather strips for the paper-maché. Try making trays, picture frames or catchall boxes. Just paste paper strips onto cardboard or lightweight wood-form forms, let dry, and then paint.



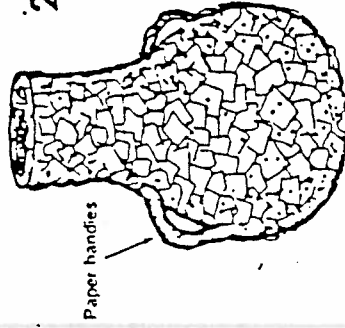
Make a Jug



Owl Jar

Newspaper strips, dipped in wallpaper paste

Make Shape



Paper handles

Add smaller pieces. Let dry.

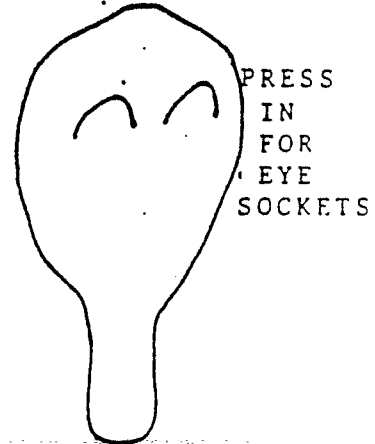
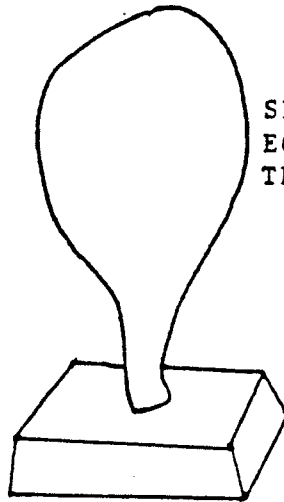
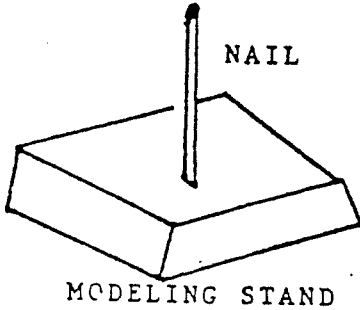
3 Paint tan. Let dry.

4 Paint on designs.



ARTIST ACTIVITY BADGE

MODELING



To make modeling stand, drive a large nail into a piece of wood about 4 inches square.

Use either self-hardening clay (which hardens without being fired) or plastalene (a plastic non-hardening clay). The plastalene is good for beginners, as it can be worked with over a period of time. Shape the clay on a nail..an egg shape with a long, tapering neck. Don't use all your clay. Save some for the features.

Make eye sockets by pressing your thumbs into the clay. Add pieces for nose, chin, and ears, and blend these into the head. If you wish you can scoop out places for the eye sockets and add a small ball of clay for the eye balls. Draw an indented line with a pencil or small stock where the mouth will be. Shape lips by forming a ridge along the mouth line.

Who's Who at a Museum of Art

Do you enjoy art? Would you like to work for an art museum someday?

Some art museums have small staffs. Others might have larger ones.

Here are some of the jobs you might find interesting.

The Director



A GALLERY SHOW IS A GOOD IDEA

- runs the museum.
- works with the board of directors to make future plans.

Curators



WE NEED THIS FOR OUR COLLECTION



- look after the collection. (Some museums have many curators, each one in charge of a certain department or type of art.)
- find and suggest new paintings for the museum to buy.
- plan exhibitions or shows.
- write catalogs, or guides to exhibitions.

Designers



A design team for the National Gallery of Art at work.

- plan galleries or exhibit rooms that will display the works of art in the best way.

Registrar



IS THIS ENOUGH INSURANCE?

- keeps careful records of the museum's collection.
- keeps up with art in storage, on display, and borrowed or loaned to other museums.



THIS CHIP MUST BE PATCHED

Conservators

- check to see that the art is kept in good condition.
- repair damaged pieces of art.

Installers



Installers at the National Gallery of Art put a piece of sculpture into place.

- are trained how to pack, move and handle works of art. They also build and paint gallery walls.

Graphic Designers



THIS POSTER IS GREAT!

- design posters and gallery signs.

Photographers



I'LL PHOTO THIS VIEW

- take photos of works of art.



THE SHOW STARTS NOW!

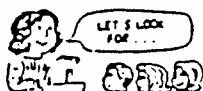
Publicity Director

- informs the public about the exhibits and other events.

Members of the Education Division



As volunteer guides (called docents) watch, a member of the education staff demonstrates how to conduct a tour for children.



LET'S LOOK FOR...

- help plan lectures and children's programs.



TAKE THIS PAINTING

- help produce radio and video shows.

- help produce recorded tours used to guide visitors around the exhibit.



THE ART OF GALLERIA

GALLERIA LIVED FROM 1848 TO 1903



- help write labels to be placed on walls.

Librarian



- is in charge of the books that are used for research



GO TO THE LEFT

Security Guards

- protect the art and direct visitors.

The Mini Page would like to thank the National Gallery of Art in Washington, D.C., for help with this issue.

Finger, Thumb and Hand Prints

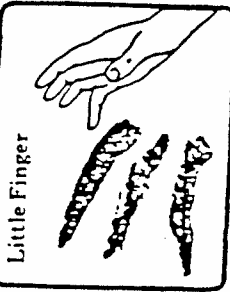
The secret of making good fingerprints is to use paint that is not too wet, just sticky. Spread some poster paint on an old tray or plate, or use a print pad (see page 5). Dab your fingers in the paint and press them gently onto a clean sheet of paper. If the paint stickiness is just right, it will show up the swirls of tiny lines on your fingertips.

To print bigger shapes, spread paint on a tray or plate. Press down your fists, palms or the side of your hands and roll backward and forward to cover them with paint. When the prints are dry, draw or paint in details to make pictures.



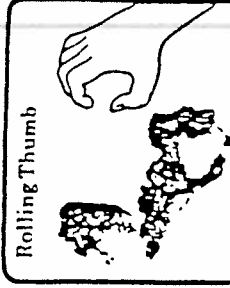
Little Finger

With a magnifying glass you can see that the lines on your fingertips are really grooves and ridges.



Rolling Thumb

Press down your thumb, and rock it slightly toward the knuckle.



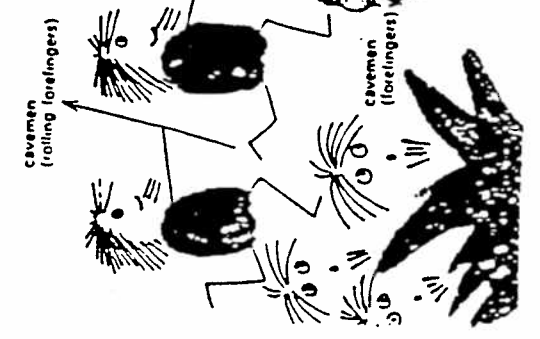
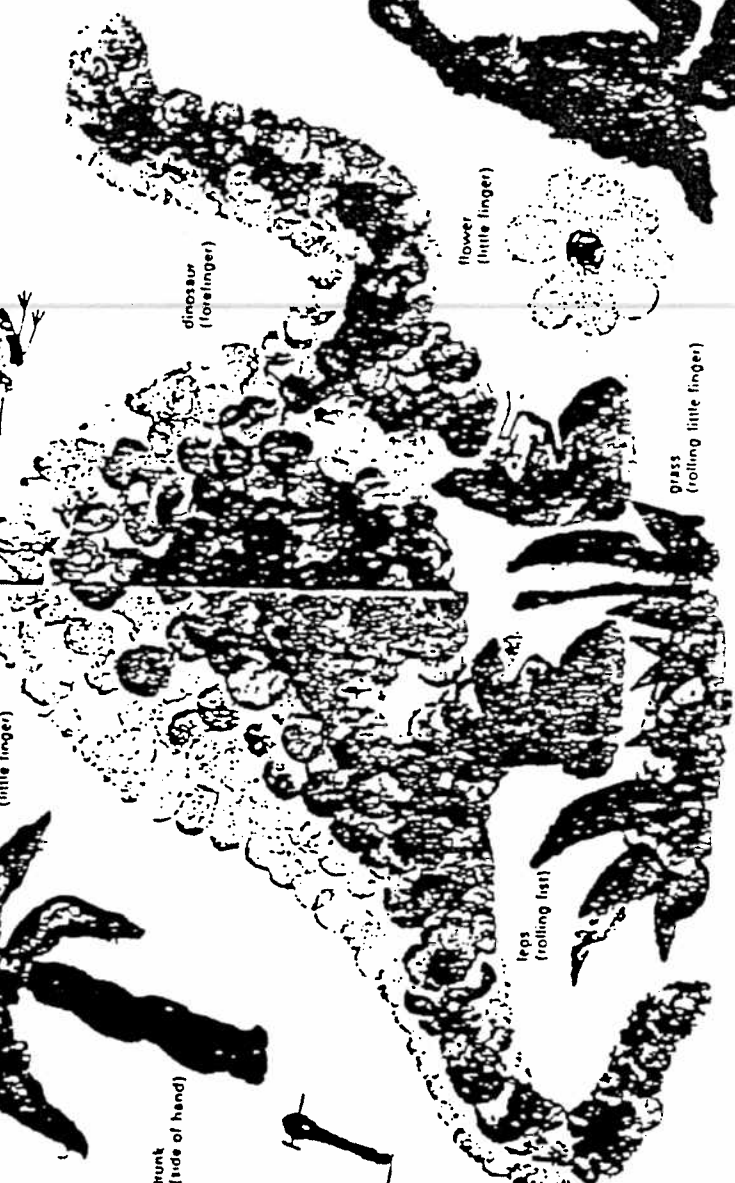
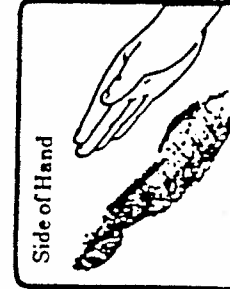
Rolling Fist

Make a fist and press it down with a rolling movement.



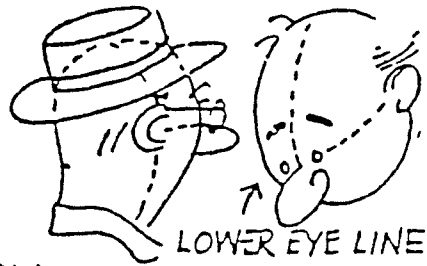
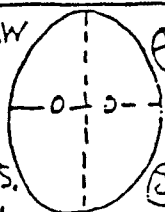
Side of Hand

Press down the side of your hand and rock it from side to side.



CARTOON FIGURES

FIRST DRAW
A CIRCLE
OR OVAL.
DIVIDE IN
FOUR PARTS.



RAISE
EYE LINE



EYES BELOW
CENTER



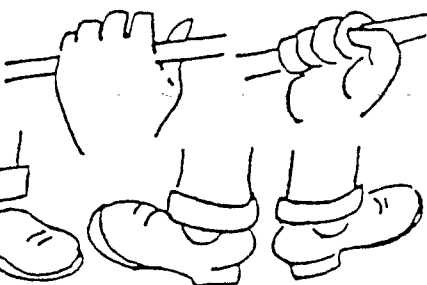
BACK

PALM

KEEP HAIR
SIMPLE



OVAL OR TRIANGLE



COPY THESE FORMS
AND CREATE YOUR OWN FIGURES



TWO OVALS OR
TRIANGLE



FIRST DRAW
THIS

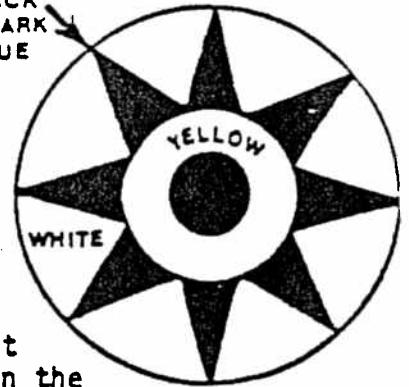
THEN
THIS



ARTIST BADGE (continued)



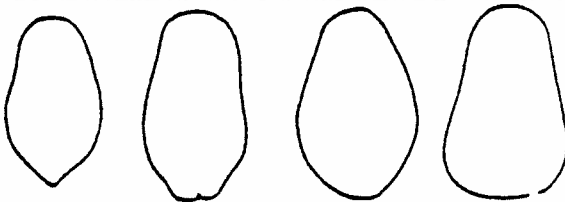
BLACK OR DARK BLUE



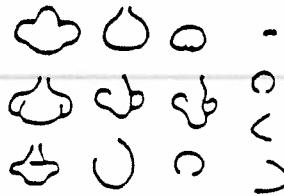
SAND PAINTING - Since the American Indians are the foremost exponents of sand painting, an Indian design or scene could be used. Draw the design on cardboard, indicating the colors to be used. Beach sand (or any fine sand) which has been rinsed with fresh water and a little bleach works best. Color the sand with food coloring or tempera paint, using small amounts at first until desired shade is reached. Let dry. Then fill in the different sections of the design with appropriate colors of sand, working with only one area at a time. Cover the area with white glue and pour on sand. Let set briefly, then shake off excess. Move on to next area of color. If an area is large, it is best to do it in several different pourings. Painting can be framed if desired.

CARTOONING

BASIC HEADS

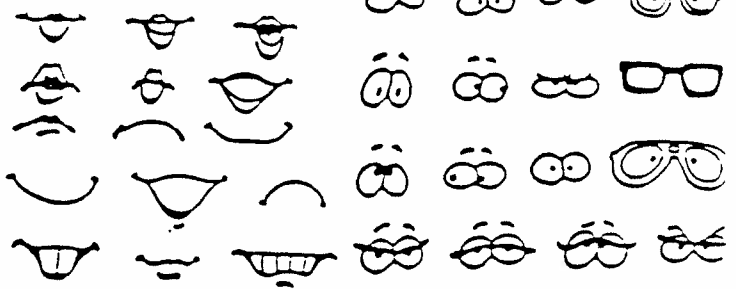


NOSES

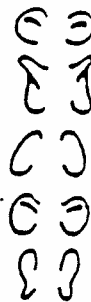


EYES

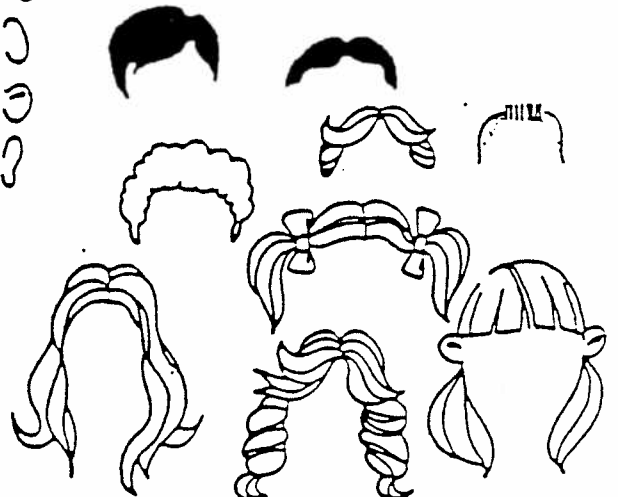
MOUTHS



EARS

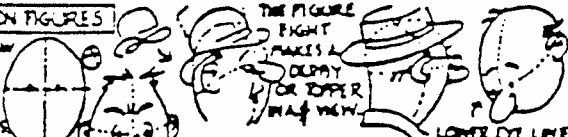


HAIRSTYLES



CARTOON FIGURES

FIRST DRAW A CIRCLE OR OVAL DIVIDE IN FOUR PARTS

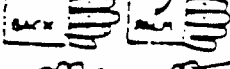
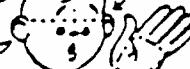
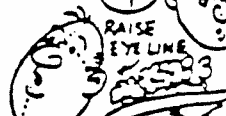


THE FIGURE EIGHT MAKES A COPY OR TOPPER IN HALF VIEW



LOWER EYE LINE

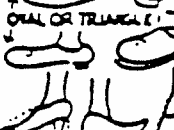
RAISE EYE LINE



KEEP HAIR SIMPLE



OVAL OR TRIANGLE



TWO OVALS OR TRIANGLE

COPY THESE FORMS AND CREATE YOUR OWN FIGURES



FIRST DRAW THIS

THEN THIS

COUNTRY DOCTOR

The Artists

PAINT AND EASEL

Materials:

Painting: Photograph
Acrylic gel
Balsa strips
Glue
Brown shoe polish
Easel: 4 pieces of wood
1 dowel
Glue
Brown shoe polish
Tools: Paint brush
Drill
Exacto knife

Painting: With a photograph of the Cub Scout (or a magazine picture) glued to cardboard, "paint" the picture with clear acrylic gel, using small strokes and try to follow the lines in the picture. Paint balsa strips with brown shoe polish, dry. Cut with knife to form frame and glue to painting. Place painting on easel.

Easel: Place three pieces of wood together and drill one hole through all three pieces, approx-

imately 1 inch from the end. Paint with brown shoe polish and dry. Paint fourth piece of wood with shoe polish and dry. Push small dowel into hole, attaching the three pieces of wood. Push center piece of wood back and glue fourth piece of wood to front two pieces as shown.

