



# FINE ARTS

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## JOANN'S FIELD GUIDE

NAME

JOANN



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# Introduction

Hi there! Welcome to JOANN's Field Guide to Fine Art.

If you picked this up, you must be interested in learning more about drawing and painting beautiful works of art. Just getting started? You've come to the right place!

For specific projects and inspiration, make sure to visit [joann.com/projects](https://joann.com/projects). But if you need some basic information to get started, you've got the right guide in your hands. After reading through this information, you'll know more about the different types of fine art mediums and learn some techniques to get started.

As always, we can hardly wait to see what you make. Share with us! #handmadewithjoann

## Words to Know

**Background**—the area of a picture that appears farthest away from the viewer.

**Complementary colors**—Colors located opposite one another on the color wheel.

**Contour** —the outline of something.

**Crimp**—the part of the ferrule that secures it to the handle of the paintbrush.

**Cross-hatching**—A technique for showing depth and tone in pen and ink or pencil drawings, where regular lines are drawn first one way and then another.

**Ferrule**—the metal part that connects the bristles with the handle of the paintbrush.

**Fixative**—a fine mist spray to prevent finished charcoal, soft pencil, chalk or pastel works from smudging.

**Foreground**—the area of a picture that appears closest to the viewer.

**Gesso**—a thin paint mixed with binders that dries hard and is used to prime a canvas to accept acrylic paint; typically comes in white or black, but can be tinted.

**Glaze**—to lay transparent color over previously laid and dried-out pigments. With acrylics, just the acrylic medium and water acts as a glaze, while oil paints require linseed oil or turpentine as the diluent.

**Ground**—the coating of the surface on which a painting is to be executed.

**Medium**—the method in which an artist works, including oil painting, pastel, pen and ink and watercolor.

**Middle ground**—the part of the picture that is between the foreground and background.

**Mixed media**—one or more medium used in the same picture.

**Primary colors**—the base colors of blue, red and yellow that can be combined to make a range of colors.

**Scale**—the relationship between the size of an object on paper to its real-life representation, or to other objects in the picture.

**Secondary color**—a color made by mixing two primary colors.

**Shade**—a color plus black.

**Solvent**—a liquid that thins paint.

**Tint**—a color plus white.

**Tone**—the lightness or darkness of a color. In painting, a color plus gray.

**Varnishes**—protective coatings for oil, acrylic and watercolor paintings that offer resistance to cracking and yellowing.

**Wash**—a technique executed with a large mop brush that results in a semi-transparent layer of color.

**Wetting agent**—a liquid that's added to watercolor to reduce the surface tension and increase the flow of colors.

## Drawing & Illustration Tools

Whether you want to sketch, become an expert at hand lettering or create watercolor art, your work will only be as good as your tools. It's important to understand the differences in mediums and material quality to achieve the desired results.

### CHARCOAL

- Typically used for sketching or as under-drawings for paintings.
- Available in soft, medium and hard forms. Responds differently on different types of paper.
- Provides jet black marks and can be blended using a paper stump or your finger.
- Blend compressed charcoal with water for wash effects.
- Available in pencil form or in natural or compressed sticks.
- Charcoal pencils sharpen best with a sanding tool and erase best with a kneaded eraser.

## GRAPHITE

- Pencil cores are made of a mixture of clay and graphite to form a hardness or grade. More graphite means darker marks. More clay means lighter marks.
- Artists choose B grades for deep black lines and shading, and H for lighter or finer lines.
- Water-soluble graphites allow you to create washes for shadows and contrast.
- Pastels add earth tones.



## COLOR PENCILS

- Color pencils are made from a mixture of wax or oil that varies by brand.
- Choose your pencil based on how you like to draw in color. For hard points, try a thicker lead by Derwent or hard wax pencil by Prismacolor.
- To lay down a lot of color, choose a softer lead like Coloursoft.
- Professional color pencils have cores that are strong and sharpen well. They resist breakage because the cores are glued into the barrels.
- Use color pencils to put down color and shading in layers to create realistic effects.

## HOW TO LAYER COLOR WITH COLOR PENCILS TO CREATE SKIN TONES

*courtesy of Derwent*

### **Take your time**

Remember not to rush your drawing. It's important to give yourself enough time to work through each stage of the project. You will need to layer the colors over each other a lot and move through the color palette more than once.

### **Use a very sharp point at all times**

This is the only way that the color will get down into the recesses of the paper. If the pencil goes blunt, you will see a patchy result.

### **Use a very light touch**

Color pencils blend by layering color in very light layers. For the first few layers, you should take care NOT to press too hard. You may find it easier to keep the tone smooth and light by using the pencil on its side. If you make a mistake or put too much color down, don't worry. Lift off excess color using a kneadable eraser, pencil eraser or battery-operated eraser, all of which can also be used to add highlights.

### **Work from light to dark**

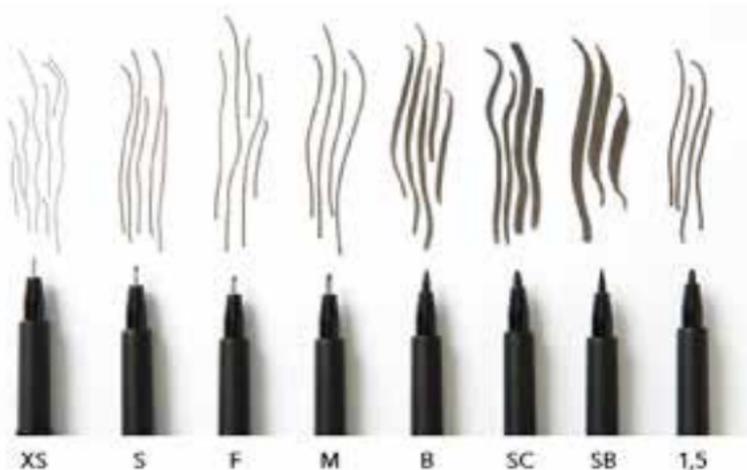
After you've sketched the basic outline for your drawing, start filling in with a light color EVERYWHERE except where the pure white highlights will be. Gradually darken the colors by adding them in tonal order. The chart shows the tonal order you should use for Coloursoft Skintones starting with Cream and ending in Brown Earth.

## TONAL ORDER



## ILLUSTRATION PENS & INK

- Pigmented drawing inks offer the convenience of a pen versus the old-fashioned tradition of bottled inks.
- Fine line nibs are used for detailed drawing like mandala creations and zentangle illustrations, while wide nibs are for thick lines.
- Quality drawing inks are permanent and lightfast. Ink lightfast ratings refer to the chemical stability of a pigment under long exposure to light. Values of 6 or higher are considered to be lightfast.
- Graphik Line Makers have a unique nib that can be used for thin lines or to release ink into drops that can be painted to cover large areas (i.e. flooding).



## PAINT MARKERS

*courtesy of POSCA*

Paint markers are popular because they can be used on virtually any surface. Here's a quick rundown of some things to know when using paint markers on different surfaces.

- Paper/cardboard—paint will absorb into the fibers of the paper, making it permanent.
- Terracotta—paint, bake in the oven at 450 degrees Fahrenheit for 45 minutes, then seal with clear varnish.
- Wood—paint, then seal with clear varnish.
- Metal—paint, then seal with clear varnish.
- Textiles—
- Porcelain—paint, then bake in the oven at 350 degrees Fahrenheit for 45 minutes.
- Plastic—paint, then seal with clear varnish.
- Glass—paint, bake in the oven at 350 degrees Fahrenheit for 45 minutes, then seal with clear varnish.

## **PERMANENT INK PENS**

- This ink is permanent when dry, which allows you to layer on vibrant color without getting muddy.
- Works on canvas, fabric, wood and paper.

## **WATERCOLOR MARKERS**

- These markers offer the watercolor medium in the form of a pen.
- The vibrant color can be applied with heavy color or extended with a wet paintbrush for watery effects.
- Some brands feature a brush nib for paintbrush strokes and layers of beautiful color.

## **WATERCOLOR PENCILS**

- Use on dry paper and paint drawings with a wet brush to release color.
- Perfect for details and artists on the go
- Can be used as color pencils, too, making them an affordable and versatile color tool.

## **ART CRAYONS**

- Smooth like lipstick with color that glides on.
- Use dry for intense color or wet for color wash.

# Paint & Painting Tools

## ACRYLIC VS. OIL PAINTS

If you're new to fine art, you may be wondering what the differences are between oil and acrylic paints. The main difference between the two types of paint is drying time. Acrylics dry fast, which make them great for layering but not so great for color mixing. On the flip side, oils dry very slowly, which makes layering paint very difficult, but color mixing a cinch. Here's a chart that may help you decide which paint is best for you:

	<b>Acrylic</b>	<b>Oil</b>
Dries Slowly		X
Solvents Required		X
Easy Clean-Up	X	
Discolors with Age		X
Easy Color Mixing		X
Color Darkens when Dry	X	
Economical	X	
Achieve Different Effects Using Water	X	
Surface Prep Required		X
Can Create Crisp Edges	X	
Easy Layering	X	
Non-Toxic	X	

# **PAINTBRUSHES**

Paintbrushes come in many different shapes and sizes. The kind of paintbrush you want to use will depend on what paint you're using, painting technique and desired effect.

## **TYPES OF BRUSHES**

Here are common fine art brush types and what they're typically used for:

### **DETAIL**

Creates a thin to thick line and is good for outlining, detailed work and filling in small areas. Best results are achieved with slightly thinned paint.

### **SCRIPT**

Pointed, narrow brush with very long hair used for delicate lettering, highlighting and outlining.

### **ROUND**

Useful for detail, wash, fills and thin to thick lines.

### **WASH**

Wash brushes come in different shapes such as oval and square. They produce a soft edge with no point. They are useful for laying in large areas of water or color and for absorbing excess paint.

### **FLAT BRUSH**

Square end with medium to long hairs and is good for bold strokes and filling in wide spaces. The edge can be used for fine lines and straight edges.

### **ANGULAR FLAT BRUSH**

Flat with angled hairs at the end that is good for curved strokes and filling corners.

### **FILBERT BRUSH**

Flat with oval-shaped end and medium to long hairs. Good for blending and soft rounded edges. This brush is a combination of a flat and a round brush.

## **BRIGHT BRUSH**

Flat with edges curved inward at tip with shorter hairs than a flat brush. A bright brush is good for controlled strokes and thick, heavy color.

## **FAN BRUSH**

Flat, spread hairs – good for smoothing, blending, feathering and creating texture.

## **PAINTBRUSH CARE & CLEANING**

Your fine art brushes are an investment. With proper care, they'll last a long time.

- Remove excess paint from the brush by wiping it with a paper towel or clean rag going from the ferrule to the bristle tips without pulling out the bristles.
- For water-based paint, rinse in lukewarm water as hot water causes the bristles to fall out. Wipe the brush again then gently wash it using a mild soap. Rinse and repeat cleaning until there's no trace of the paint or soap. Wipe brush to dry.
- For oil-based paints, rinse in turpentine or specially-designed paintbrush cleaner. Wipe the brush then repeat until there's no trace of the paint. Wipe brush to dry.
- Shape the bristles with your fingers and hang the wet brushes to dry bristles down so the water does not run into the ferrule.
- Store brushes in a container with florist foam. Poke the ends of the brushes in the foam with bristles up. Arrange brushes by style and size to make it easier to find later.

## OTHER TOOLS

**Atomizer**—used to apply fixative or varnish or to create splatter effects with thinned paint.

**Palette Knives**—Use to mix mediums, blend colors and apply paint and mediums to canvas with the right texture.

**Palette**—the surface used to plan out and mix the paint colors you want to use in your painting.

# Getting Started

Before you begin painting a canvas, take these 6 essential steps:

- Adjust lighting—Natural light is best, so position your easel next to a northern window if possible. In the absence of natural light, make sure your light source isn't coming from behind so you won't cast a shadow on your work.
- Decide on your subject.
- Prepare the canvas with gesso, if necessary.
- Plan your layout--Do some preliminary sketches to serve as a road map for your painting.
- Block off all the major shapes in your painting with middle-values first.
- Add shadows, then add highlights.

# Artist Spray Paint

Artist spray paint offers a different set of features and benefits than typical spray paint. In addition to more common uses such as giving furniture a makeover, artist spray paint can be used to create works of art due to its low-pressure system that gives a measure of control to create clear, even lines. Other benefits include:

- Short drying time
- Won't drip, even on nonporous surfaces
- Wide range of brilliant colors
- Caps specifically designed for high-control and accuracy offer lots of design possibilities

# Art Paper

*courtesy of Strathmore*

Choice of paper is one of the most important decisions you make in determining the outcome of your work. Color, absorbency, texture, weight and size are some of the more important variables that contribute to different artistic effects, whether your choice of medium is watercolor, charcoal, pastel, pencil, or pen and ink.

**Newsprint**—lightweight, economical paper meant for warm-up exercises, practice and preliminary sketching.

**Sketch Paper**—lighter weight paper that is great for experimenting and practicing techniques.

**Drawing Paper**—available in different weights and tooth surface. Heavier weight, more professional grade drawing paper is made with 100% cotton fiber. This drawing paper has the toughest surface and will take repeated erasures and reworking.

**Bristol and Illustration Board**—provides a stiff, strong surface to work on without the need for mounting. Bristol generally describes drawing paper that is pasted together to form multi-ply sheets. Illustration board has 100% cotton drawing paper mounted on both sides of heavyweight board.

**Charcoal Paper**—manufactured with a traditional laid texture finish that provides a great toothy surface for building layers of pastel color.

**Pastel Paper**—comes in many textures and shades to create the ideal background for pastel paintings. The surfaces of these papers are also great for soft or hard pastels, oil pastels and charcoal.

**Mixed Media Paper**—combines the true wet media performance of watercolor paper with the finish of a drawing sheet for a complete range of mixed media applications.

**Watercolor Paper**—manufactured to exacting specifications, acid free and buffered to neutralize acid compounds absorbed from the atmosphere or formed through natural aging. It is designed to hold form when water is added and has a varying degrees of “tooth.”

**Printmaking Paper**—accommodates techniques from block printing to lithography, intaglio, and screen printing.

# Tips & Tricks

- Synthetic hairs are recommended for working with acrylic paint as they stay stiffer when wet, are durable, absorbent and better maintain their original shape.
- Use an old muffin tin to mix acrylic paints. Place plastic wrap over the tin to keep the paint wet and wash it out when done.
- To keep acrylic paints fresh on a palette for use the next day, spray a light mist of water over the paints, then cover tightly with plastic wrap.
- To make super fine lines, cut business cards into different lengths. Dip the edge into the paint and then stamp. Handy for adding surface cracks, and thin branches.
- Add some sun to an otherwise cloudy sky with an ink eraser and ruler. Erase the paint to reveal subtle rays of sunshine.
- Instead of adding and layering oil paint, scrape paint off the canvas to add texture and detail. Use the blunt end of your paintbrush or palette knife.
- Keep watercolors pure with clean water. A large container helps water stay clean longer, or try two containers—one to clean brushes and one to wet brushes before applying color.
- Preserve watercolors by buying a palette with a lid. Once the paint dries, store it away. Just add water when you're ready to paint again.
- Avoid smudges by putting a sheet of paper under your hand while shading and working in the opposite direction. Right-handed artists should shade from left to right, and left-handed artists should shade from right to left.
- Don't blend charcoal with your fingers. Instead, use a blending stick in a small circular motion for natural, even blending.

- Color pencils are more delicate than normal pencils, so they must be handled with care while sharpening. They will also cause blades to blunt quicker, so blades must be replaced regularly.
- Pencil sharpeners work but dull over time. When sharpening, check the wood around the pencil point. If the surface is smooth, the sharpener is sharp. If the wood is rough, the sharpener is blunt.
- Test every color on the paper you are planning to use.
- Use a blender pencil to soften and even out layers and use a burnished pencil to add a shine or photo finish.
- Temperature can affect how the materials work, so work in a warmer environment for easier application and blending.
- Use the side of the pencil for broader areas and the tip for drawing and detailed work.
- Blend multiple, similar colors together to enhance and heighten your work.
- Vary your drawing marks to create interest. Use smooth blended areas, as well as directional hatch marks.
- Use only two or three colors at once to prevent colors from becoming muddy. Stop mixing pigments as soon as you see the desired color.

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