



PRESENTS

KIDSEUM AT HOME

*Creative fun and learning for the entire family,
all from the comfort of home!*

DRAWING AND
PHOTOGRAPHY

INSPIRED BY
THE EXHIBIT

CALIFORNIA
BOUNTY



1

HOW TO DRAW FRUIT

AGES

8 and up

SKILL LEVEL

Intermediate

DESCRIPTION

For this project we will be learning how to draw fruit through something called life drawing. In our exhibit *California Bounty: Image and Identity, 1850 -1930* there are examples of artists who painted still life paintings of fruit. These are good examples to look at for inspiration for your own drawings.

MATERIALS

Pencil	Eraser
Ruler	Any Fruit(s)
Black Marker	Colored Pencils*
Blank Paper	White Rag / Napkin*

Materials with an (*) are optional, use only if available.

HELPFUL TIPS

- Always draw lightly! This will make it easier to erase marks later.
- Start sketching with a pencil and later go over the pencil marks with color.
- Don't worry about making **mistakes**. That is how we learn!

1. Set up your fruit on a white cloth or napkin in front of you to make it easier to see what you are drawing.

2. Grab your pencil and ruler. Measure out a box on your paper. You will be drawing your fruit inside this box.

3. Begin by looking at your fruit to find the basic shapes within it. Using your pencil, lightly sketch the basic shapes as you see them.

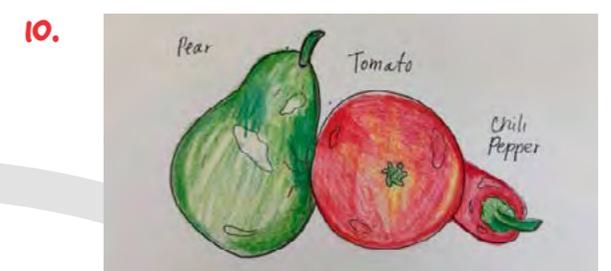
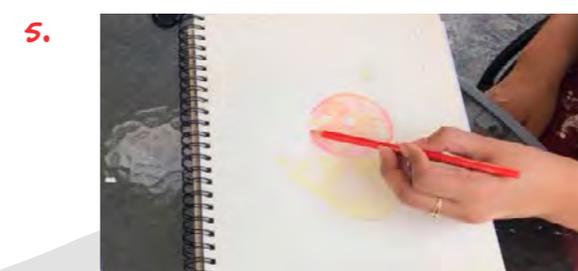
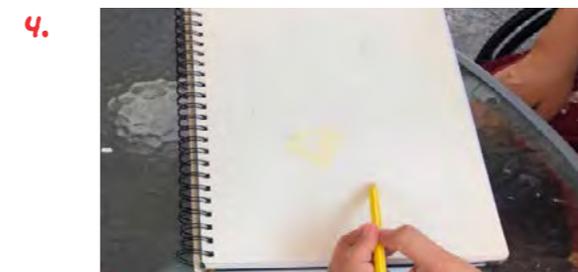
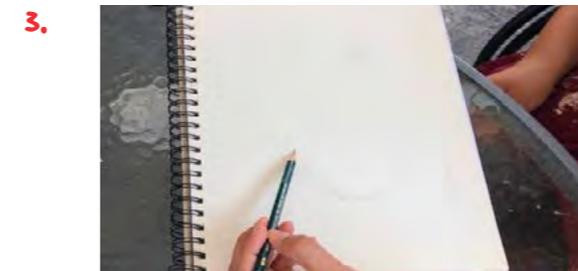
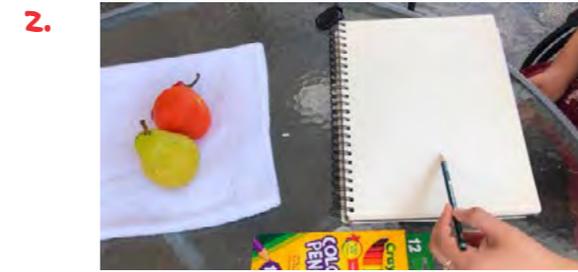
4. Once you are done sketching out your still life lightly, go over it again and to sharpen the details of the shapes to make them resemble your fruit more closely.

5. Taking your lightest color, begin lightly coloring the sections of your fruit as you see them. Make sure to draw in a curved motion to give your fruit volume or “roundness”.

6. Take the next color and begin to lightly layer over the first color. This will allow color variations on the drawing. Be sure to leave areas with highlights uncolored.

7. Then take a white colored pencil and blend the colors together. Add any details and texture as you go. Repeat these steps with other fruits if you have more than one. Shade in areas that you see as darker to represent a cast shadow or dark spot.

8. Taking a marker or pencil, outline your fruits to define them. Outline the highlights as well and erase any pencil marks.



KEY VOCABULARY

Shape

the appearance of an object as defined by its outer surface or outline; form.

Texture

the feel or look of a surface.

Size

the physical dimensions of anything.

Color

a quality of light as our eyes see it. Light is made up of waves, which hit objects and are reflected from their surfaces. The colors we see such as red, blue, and yellow depend on how these light waves are reflected. Objects of different colors reflect different kinds of light waves.

Shade

the degree of darkness of a color.

Proportion

the relationship in number or size of two things or sets of things; ratio.

Detail

an individual feature, fact or item.

2

PLEIN AIR PAINTING AT HOME

AGES

12 -17 years old

SKILL LEVEL

Intermediate / Advanced

DESCRIPTION

What is plein air painting? Plein Air painting is the act of painting outdoors. As you know we have been indoors for some time. This lesson will allow you to venture outside to your front yard, patio, backyard or balcony to paint what you see around you. If you feel uncomfortable painting outside, you are welcome to use painting from our *California Bounty* exhibit for examples or simply look out the window!

MATERIALS

Canvas / Mixed Media Paper / Water Color Paper / Card Board (Prime before using)	Pencil
Water Cup	Paint (Acrylic, Tempura, Oil Paint, Water Color)
Old Dish Rag / Old clothes	Palette/ Cardboard / Flat surface
Easel*/ Clipboard	Painter's Tape
Brushes (various sizes)	Scenery

Note: Anything with an (*) is optional. You do not need to have these materials.

HELPFUL TIPS

- Use Tupperware or water bottles to hold your paint and water.
- Have a variety of **brush** styles and sizes.
- Any plastic surface can be used as a paint **palette**. (Even wax paper).
- Your brush **strokes** can vary depending on your preference. Make large strokes that give only a little detail or fine strokes that give more detail.

MUSIC

Now we have music that relates to our lessons!

Check out the **Spotify Playlist:**

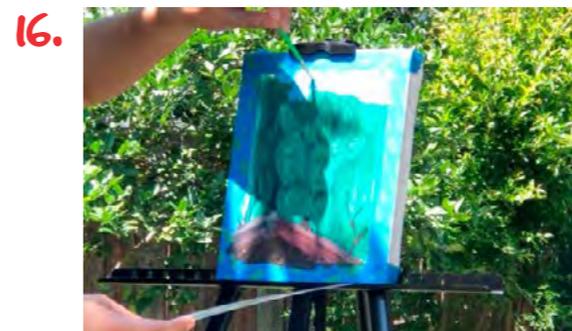
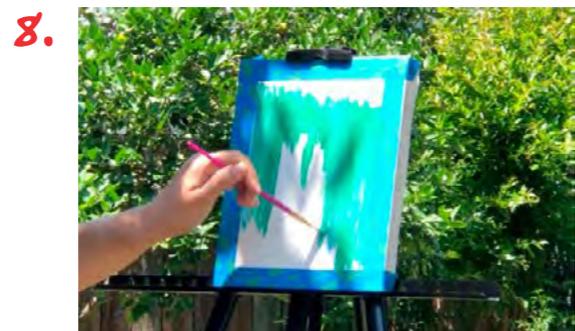
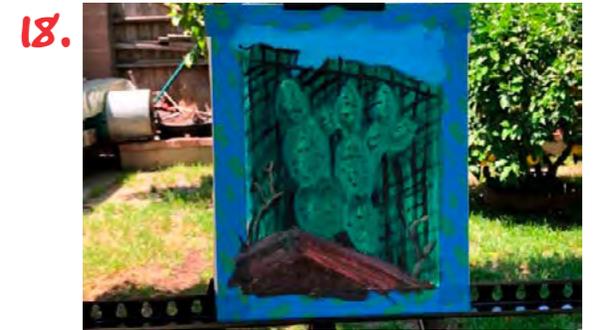
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(Image: Ocean Vista c. 1925. Conrad Buff. Oil on Masonite)

PROCEDURE

1. Find and face your subject, that way it is directly in front of you and easy to reference
2. Using tape, cut strips and tape along the edges of your canvas. This will leave a nice clean border around your painting. (This step is optional).
3. Start by lightly **sketching** your subject. Use simple shapes and then connect them to match your subject.
4. Take your palette and begin mixing the colors for the **midground** of your subject. Paint the **horizon line** on your subject. This is the horizontal line that runs along the background. This will help you keep the **perspective** and **proportions** of your subject.
5. Then begin painting the area behind your subject using the colors you see. You can always dip your brush in water to spread the paint out more.
6. Mix colors for your central object and begin painting in the base color. Then mix a darker shade and use this to paint in the shadows on your object. You can also take a light color and define the **highlight** where you see it.
7. Mix a darker shade and use it to paint in shadows in the **background**. Paint in any objects in the **foreground** taking into consideration perspective and shadows/highlights as well.
8. Now taking a **neutral** color and a dry brush, lightly scrub the paint into the canvas in the sections where you want a pronounced defining line or shadow.
9. Using a small brush, continue to add light colors on your subject for color transitions or highlights.
10. Once again grab a small brush and paint in any little details on your central object. Don't worry if you make a mistake. You can always go back over it when it's dry. Paint in the background of your subject. This might be a sky, sunset, etc.
11. If necessary, go back and add any small details to the background and the area behind the central object. Make sure to go around and brighten your highlights or change them to better suit the overall **composition** of your painting.
12. Finish painting by leaving it to dry. Once it has dried you can remove the tape.



KEY VOCABULARY

Plein Air

the act of painting outdoors.

Natural

of or produced by nature;
not made by humans.

Landscape

a picture that shows a view of
an area.

Horizon Line

a horizontal line that runs across the
paper or canvas to represent the
viewer's eye level, or delineate where
the ocean and the sky meet.

Seascape

a view of the ocean or a representation
of it, such as a painting.

Cityscape

any view of a city, especially one in which
the buildings are viewed against the
horizon.

Portable

able to be carried or easily moved.

Perspective

a way of showing objects on the flat
surface of a picture so that they seem
the correct size and distance from
one another.

Neutral

matching most other colors well.

Brush

a tool made of stiff hairs or bristles that
have been fastened to a handle. A brush is
used for grooming, painting, or scrubbing.

Palette

a thin, oval board with a thumb hole on
which a painter holds and mixes colors.

Stroke

a single mark made in writing or painting,
or the act of making such a mark.

Proportion

the relationship in number or size of two
things or sets of things; ratio.

Composition

the way the parts of something are put
together; order or structure.

Light

something that gives off light, or the
brightness produced by it.

Shadow

an area of darkness.

Sketch

a drawing or painting that was done in
a hurry or without detail. Sketches are
sometimes done to prepare for later work.

Highlight

to provide a painting, photograph, or the
like with an especially bright area.

3

STILL LIFE PHOTO CHALLENGE

AGES

12 -17 years old (this can also be a family project)

SKILL LEVEL

Intermediate / Advanced

DESCRIPTION

In this lesson you will be able to test your skill recreating still lives found in our *California Bounty* exhibit. You will be given procedures to help you set up a still life, images from which to grab inspiration, and photography tips.

MATERIALS

Samples of Still Life from our Gallery	Camera Phone / Camera*
Flash* / Lamp*	Bed Sheet *
Objects that are found in the image	

Note: Anything with an (*) is optional.

1. Start by choosing one of the still lives provided below. After you have chosen a still life, make a list of the content in the composition.
2. Now that you have an idea of what is in the painting, you will need to gather all the objects in the painting. If you do not have some of the objects, try to create your own objects or replace them with things that may look similar.
 - For example, if you need oranges try to replace them with baseballs, orange socks rolled up into balls or maybe even other types of fruit.
3. Assemble your still life. When assembling a still life keep in mind what objects appear in the foreground, midground and background. This will allow you to create dimension within your still life. For example, in one of the paintings called **Oranges in Tissue with Vase, 1889** the front of the table is the foreground, the fruits are the midground and the blue curtain is the background.
4. Take a picture of your still life. Try framing your photograph as close as you can making sure the lighting is close as well. If you find yourself having trouble with lighting, using flash or a lamp will help.
 - Flash will ensure no harsh shadows, while using a lamp will give you more shadows depending on how near or far it may be.
 - Another great trick to get soft even lighting is to grab a white bed sheet or thin cloth and place it over a lamp or light source. This diffuses the light into a pleasing soft, even light.
 - Lastly, try using natural lighting as a light source.



Untitled (Oranges in Tissue with Vase) 1889. Alberta Binford McCloskey. Oil on canvas

EXAMPLES FROM OUR COLLECTION



Untitled (Oriental Vase with White Chrysanthemums) 1888. Alberta Binford McCloskey. Oil on canvas



Untitled (Still Life, Tangerines) c. 1919. William Joseph McCloskey. Oil on canvas



Untitled (Strawberries and a Glass Jar) 1912. William Joseph McCloskey. Oil on canvas



Untitled (Strawberries in Overturned Basket) c. 1897. William Joseph McCloskey. Oil on canvas



Untitled 1891. Alberta Binford McCloskey. Oil on canvas



Untitled (Still Life, Grapes) 1902. Alberta Binford McCloskey. Oil on canvas



Yellow California Poppies c. 1906. Albert Robert Valentien. Watercolor on paper



Untitled c. 1901. Alberta Binford McCloskey. Oil on canvas

KEY VOCABULARY

Composition

the placement or arrangement of the visual elements such as figures, trees, and so on in a work of art, as distinct from the subject or the style with which it is depicted

Midground

the point between foreground and background in an image

Form

the appearance of objects in the picture, their surface texture and how they are lit.

Background

the area or scenery behind the main object of contemplation, especially when perceived as a framework for it

Content

the values the picture expresses, regardless of the appearance of the subject matter

Diffusing

to cause light to glow faintly by dispersing it in many directions.

Foreground

the part of a view that is nearest to the observer, especially in a picture or photograph

State and National Standards

How to Draw Fruit

Visual and Performing Arts Standards:

VA.1.2.1 Use texture in two-dimensional and three-dimensional works of art.	VA.1.2.8 Create artwork based on observations of actual objects and everyday scenes.
VA.PK.2.3 Experiment with colors through the use of a variety of drawing materials and paints.	VA.3.2.4 Create a work of art based on the observation of objects and scenes in daily life, emphasizing value changes.

Plein Air Painting at Home

California Content State Standards:

HSS.8.6.1 Discuss the influence of industrialization and technological developments on the region, including human modification of the landscape and how physical geography shaped human actions (e.g., growth of cities, deforestation, farming, mineral extraction).
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Visual and Performing Arts Standards:

VA.2.1.1 Perceive and describe repetition and balance in nature, in the environment, and in works of art.	VA.2.2.2 Demonstrate beginning skill in the use of art media, such as oil pastels, watercolors, and tempera
VA3.1.3 Identify and describe how foreground, middle ground, and background are used to create the illusion of space.	

Still Life Photo Challenge

Visual and Performing Arts Standards:

VA.2.1.1 Perceive and describe repetition and balance in nature, in the environment, and in works of art.	VA.1.2.8 Create artwork based on observations of actual objects and everyday scenes.
VA 7.1.2 Identify and describe scale (proportion) as applied to two-dimensional and three-dimensional works of art.	VA 7.2.6 Create an original work of art, using film, photography, computer graphics, or video.

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