



# Pathfinder Honour: Trainer's Notes

## Folk Art 1



### Instructions to Trainers / Instructors of this Honour

Thankyou for being involved with this Honour. These notes have been developed to assist in teaching / instructing this honour. We recognise that there is much more information available and we are grateful that you should share your expertise.

Please remember that Honours are designed to develop our Pathfinders in many ways; their interests, their knowledge and their relationship with their Saviour and Creator. Your enthusiasm and creativity will have a huge impact on those doing the honour.

To complete an Honour, the following (where applicable) must be completed satisfactorily:

- Physical and Practical Requirements.
- Honour Workbook.
- Honour Assessment Sheet. (*On SPD Honour Website but Leader's level access is required*)

### Additional Reference Material

Please see final page of these notes.

### Acknowledgements

Please refer to the text of this document.

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## REQUIREMENT 1: What is Folk Art?

Folk Art is the art of people who have had no formal, academic training, but whose works are part of an established tradition of style and craftsmanship.

Pictured: Folk Art examples created by Dell Topel

A rustic scene (on left) and Toilet Roll Holder and Tissue Box



## REQUIREMENT 2: Give a brief history of Folk Art.

Folk Art is a modern term for the old, traditional, cottage art.

It was developed by farmers, carpenters and cabinetmakers in Europe from about the sixteenth century. During the long winter months they spent their time repairing tools and making simple pieces of furniture such as tables, cradles, boxes and benches. They decorated these articles with very simple paintwork. Pigment was found in the surroundings: black soot from the fire, white from lime and green, blue and yellow from flowers and other parts of plants.

Folk artists generally had no formal training. Their only source of inspiration, apart from the land around them, was the church and its ornate decorations. Religious symbols such as the heart - for love- and the tree - a sign of the earth- became incorporated in their more usual floral designs.

The folk artists could not afford the fine timbers and expensive inlays of the nobility and rich merchants, but they began to copy those using stencils and glazes to achieve inlaid effect.

Gradually over the centuries, this cottage-base tradition produced many beautiful works of art while still retaining its simplicity of design.

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### REQUIREMENT 3: List the basic materials required for Folk Art.

Brushes: Most projects require a base-coating brush, varnishing brush and brushes for design—round, linear and sometimes a flat. Base-coating can be done with a foam brush. Round brushes Nos 2 and 3, Liners Nos 1 and 00, Flat shaders Nos 4 and 6, Flat brushes Nos 3, 6 and 12. Deerfoot stippler. Not all these may be required but will depend on the projects being undertaken.

Paints: Water-based (ie acrylic) paints are recommended for this honour.

Medium: Sealer is used to seal porous surface such as terracotta before painting. Crackle medium is used between layers of paint to produce cracks in the top layer of paint. Antiquing patina is used to age the painted item by softening the colour.

Varnish: It is essential to protect the painted surface. Oil-based ones should be used for items that will have heavier use. A satin finish is generally best.

Palette: A white tile can be used for mixing paints.

Water Jar: An old glass jar is used for washing the brushes. The water should be changed frequently.

White Chalk: Used to draw design.

Transfer Paper: A wax free graphite paper used to transfer designs onto project. It is available in a variety of colours.

Stylus: A small tool with small ball-point ends used to transfer design and to paint small dots.

Eraser: Used to remove pattern after painting.

Fine wet and dry sandpaper: Various grades may be necessary.

Poly sponge: Used for sponging techniques.

### REQUIREMENT 4: Know and adhere to all safety considerations when doing Folk Art.

Based on information supplied by Anne Grondman of North New Zealand.

In general, acrylic paints and mediums are safe to use, even for children. They do not have the toxicity or fume problems associated with oils, mineral turps etc. However, keep in mind that just a few colours need ingredients which may cause harm.

- Always check the manufacturer / supplier's instructions for any potential risks when using their products. In Australia it is a legal requirement that Material Safety Data Sheets (MSDS) be available. These are comprehensive and can be accessed by contacting the supplier or visiting the manufacturer's website.
- Be aware that some folks (yourself included) may have allergic reactions to some products.
- When cutting or sanding a wooden article, use a face mask to minimise breathing the dust. Particle Board has resins in it which can be unhealthy if breathed in quantity.
- Make sure the room is well ventilated so that any vapours or dust can be dissipated.
- Never put paint or brushes in your mouth.
- Don't use paint on a surface that will be used for food.
- When paint gets on your skin, do not leave it there for lengthy periods of time.
- Clean up spills immediately. (Water for acrylics, Turps for oils)
- Cover your painting table with a towel, newspaper etc so that any spills or drops do not damage the table.
- Finally, clean up after you finish and dispose of any waste in an environmentally responsible manner.

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## **REQUIREMENT 5: Explain how to care for brushes**

For water-based (ie acrylic) paints:

After painting, wash the brush in cold water to remove most of the acrylic paint. Using normal household soap, gently roll the brush into the soap so that the excess paint dissolves. Then rinse with cold water and repeat the process. When the brush is clean, gently shape it into a fine point. Store the brush upright in a brush container. Never leave a brush in the water jar resting on its fibres.

## **REQUIREMENT 6: Explain how to prepare various types of surfaces for painting.**

Craft Board: Sand lightly. Apply the base coat of the desired colour. Allow to dry. Lightly sand again and then apply second coat of base coat.

Timber: Sand lightly following the grain of timber. Remove all sand dust. Coat the item with a thin coating of water-based varnish. When dry, sand lightly. Apply two coats of chosen base colour. Next, apply a thin coat of varnish which allows you to remove acrylic paint when you are painting if marked by accident.

Metal: (including copper, tin, brass and steel) Wash the item with hot water and detergent and clean thoroughly with a coarse hand brush. When dry, wash in a mixture of half water and half vinegar to remove any trace of grease or oil on the metal. If the item shows any sign of rust, seal with rust preventive. Apply two coats of water base varnish and allow to dry overnight. Then apply two or three base coats of chosen colour. Finally, apply a thin coat of water-based varnish.

Terracotta or Clay: If the item is old, wash in hot soapy water with a little vinegar to remove all traces of dirt and grease. Apply two coats of basecoat colour. When thoroughly dry, paint a thin coating of water-based varnish.

Glass: Decide what area of the glass surface is to be decorated and coat only this area with water-based varnish. Allow it to dry and then paint the design. When dry, seal with a high gloss varnish. The finished piece must be treated as purely decorative.

Candles and Soap: Apply a thin coat of water-based varnish and then paint the design.

## **REQUIREMENT 7: Demonstrate how to trace and transfer designs onto the project.**

Place transfer paper with the chalk side facing onto the project and tape down. Place the pattern on top of the transfer paper and tape down. Using the stylus gently trace all over the pattern lines, checking to see if the lines are being transferred onto the project.

## **REQUIREMENT 8: Explain and demonstrate special effects used in base coating.**

Sponge Marbling: This makes an interesting background. Place on the palette separate puddles of each coloured paint. Take a dry sponge, dab it in each of the colours and then dab it on the palette to remove excess paint, then proceed to sponge the surface allowing a little of the base coat to show through.

Glad Wrap: Scrunch up glad wrap and dap in paint. Dab on project.

Cracking: Apply a cracking medium with a brush on a base coated project. Allow to dry for 3 hours and then apply a top coat of the desired colour paint. This coat cracks to reveal the basecoat underneath.

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## REQUIREMENT 9: Demonstrate the following:

### a. The basic strokes using a round brush as well as loading, tipping and side loading.

Loading: For all strokes hold the brush on the metal part, with the same pressure when writing with a pencil or pen. Gently put the brush in the paint puddle, pressing softly up and down to fill the brush with paint. Roll the brush on the palette to remove excess paint.

Comma: With the brush loaded, rest your hand on the surface of the project, push down on the brush to fan out the bristles, release the pressure and slowly pull the brush down, lifting it at the same time so that you watch the bristle gradually return to a fine point. For a right-side comma slowly curve the brush to the right and for a left-side comma curve the brush to the left.

Leaf Shape: Load the brush with paint, touch the brush to the surface, starting with a very fine line; slowly push down on the brush, pull it down gently, release the pressure and allow the bristles to return to a fine point.

'S' Shape: Load the brush with paint, touch the brush to the surface, starting with a very fine line; slowly add pressure and at the same time form an 'S' shape, then slowly release the pressure to allow the bristles to return to a fine point at the end of the stroke.

'C' or Crescent Shape: Load the brush with paint, steady your hand, touch the brush to the surface, starting with a very fine line; turn it to the left, increasing the pressure, then slowly release the pressure and curve the brush back to form a 'C' or crescent shape.

Tipping: Load the brush first with one colour, then gently lay the tip of the brush into a second colour; turn the brush over and make a comma stroke on the palette to open the bristle of the brush. With the second colour on the tip of the brush showing, make the stroke in the design. Reload the brush for each stroke and do not paint over any of these strokes as the effect will be lost.

Side loading: Load the brush with one colour and then gently lay the side of the brush in the second colour. Reload the brush for each stroke.

### b. The basic strokes using a flat brush as well as loading and tipping, blending, double loading and floats.

Loading: Place the flat brush in a puddle of paint on the palette. Gently pull the brush through the paint.

Side loading: Place a puddle of paint on the palette and gently pull one side of the brush through the side of the puddle. Blend the colour by stroking the brush on a clean section of the palette until you can see the colour blending through to the centre of the brush's fibres.

Tipping: With the brush loaded with one colour, tip the end of the brush into a second colour.

Double Side-loading: First load the brush with one colour on one side. Then pull the other side of the brush into a second colour. Gently stroke the brush on a clean section of the palette until both colours blend together. Keep stroking on one spot of the palette until the desired blend is achieved at the centre.

Float: To make a float, side-load a wet flat brush in paint. Blend on the palette to allow the colour to run through. One side of the brush must remain free of paint.

### c. How to use dots for filler flowers and lace.

Use the stylus dipped in paint to create the dots.

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### d. How to use a stipple brush for flower centres and teddy bears.

Use deer foot brushes to stipple flower centres and teddy bears. Blend the colours together starting in the centre and working outwards.

### e. How to use basic brush strokes to create flowers and leaves.

Use comma strokes, side-loaded brushes and tipped brushes to create flowers & leaves.

### f. How to finish the project using sealers.

Apply water-based varnish to finish projects. Apply with sponge or brush or spray.

### REQUIREMENT 10: Complete at least two Folk Art projects

This should involve preparing the surface, base coating, transferring the design, painting the design and finishing with varnish. A variety of techniques should be included such as floral arrangements, teddy bears and lace using a variety of brush strokes.

When introducing new brush strokes it is advisable to practise them on black paper before attempting them on the project.

For beginners the projects should be small such as decorative soap, door stop, or door hanger. Other projects could be tissue box, plaque, ceramic pot plant holder, pencil holder, pencil box, tray, clock face and photo frame.

### REQUIREMENT 11: Who did God give special wisdom in all artistic work for the construction of the sanctuary in the wilderness? Give the Bible reference. Briefly describe its construction.

Bezalel and Aholiab (Exodus 35:30 -35, 36:1 and 2).

For details on the construction see Exodus 35 – 39.

### REQUIREMENT 12: List 5 Bible symbols or motifs that could be incorporated into Folk Art?

Symbols and motifs could include:

- Noah's Ark—Gen 6-9,
- Tree of Life—Rev 22:2,
- Seed Sowing—Matt 13; Mark 4; Luke 8,
- Shepherd and Sheep—Psalm 23; Matt 18:12; Luke 2:8-20; 15, John 10; Heb 12:20,
- Grapes—Gen 9:20; Num 13:23; 1 Kings 21:1-16; Psalm 80:8-16; Prov 23:31; Isa 5:1-7; 17:16; 24:13; Jer 8:13; Micah 4:4; Zech 3:10; Matt 21:33-41; John 18:1,
- Figs—Isa 36:16; Amos 4:9; Joel 1:7, Gourd—1 Kings 6:18; 7:24; 2 Kings 4:39-41;
- Jonah 4:6-10,
- Cedar of Lebanon—Lev 14:4; Num 19:6; 2 Chron 2:3,8; Ezek 27:5;
- Donkey—Num 22, 23; Zech 9:9; Matt 21:5; John 12:14,
- Camel—Gen 12:16; 24:19; Ex 9:3; 1 Chron 5:21; Job 1:3; Matt 19:24;
- Lion—Judges 14:5,6; 1 Samuel 17:35,35; Daniel 6:16-23,
- Cross—Matt 27; Mark 15; Luke 23; John 19,
- Temple—2 Samuel 7:12; 1 Kings 6;7; 1 Cor 17:11; 2 Cor 3:5,
- Gems—Ex 28:17-30; Ezek 28:17-30; Rev 21:10-21;
- Rainbow—Gen 9:13-17; Ezek 1:28; Rev 4:3; 10:1.

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### **REQUIREMENT 13: How can Folk Art be used as a witness of God's goodness?**

A project depicting a Biblical story could help to convey God's goodness in a greater depth than the written or verbal account as a picture is worth a thousand words.

There are some famous Biblical stories that are well known internationally that could be used as subject of Folk Art. Examples include farmers, tradespeople, fishermen, weavers, battle scenes, nature stories, life of Jesus.

Trainers, please encourage including a Bible story as one of the projects in Requirement 10.

### **REQUIREMENT 14: What is the Book of Kells? How is it relevant to Folk Art?**

The *Book of Kells* is the most recognized and most remarkable artefact of medieval Celtic art. It features page after page of lavish, colourful lettering, illumination, decoration and illustration. To a large extent, the great reputation which Celtic art and design have today is based on the exceptional quality of the images found in the Book of Kells. It contains the four gospels in Latin. It is also widely regarded as Ireland's finest national treasure. It is relevant to Folk Art because some designs are based on it. Do a Google search to find some of the illustrations and more information.

See: [http://en.wikipedia.org/wiki/Book\\_of\\_Kells](http://en.wikipedia.org/wiki/Book_of_Kells)

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## ADDITIONAL REFERENCES

### Books:

Klepatzki, J. (1994). *Traditional Folk Art: a Complete Guide to Painting Folk Art*. Sydney: Simon & Schuster.

Davis, Leah. (1996). *Introduction to Folk Art*. Sydney: Kangaroo Press.

Brandt, Dianna. (1997). *The Rustic Charms of Folk Art, Designs and Techniques for Painting on Wood*. Kew, Victoria: Hamlyn Press

Note: Numerous special Folk Art magazines are published regularly and provide projects with patterns and instructions for painting.

### Internet:

Crichton's Craft: Folk Art studio

<http://crichtonscraft.com.au/index.php>

The Folk Art Factory of W.A.

<https://www.folkartfactory.com/>

Decorative Folk Artists of Queensland Inc.

<http://www.dfaq.com.au/>

Free Folk Art Patterns and Stencils (please check for any copyright or restrictions first)

• Folk Art Life: <http://www.folkartlife.com/patterns.shtml>

Jo Sonja's comprehensive website for Folk Art Information and Supplies

[http://jasonja.com/index.php?option=com\\_content&view=frontpage&Itemid=100001](http://jasonja.com/index.php?option=com_content&view=frontpage&Itemid=100001)