

Docent's Guide

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Units for the Art Docent Program®

Each Unit is made up of a Gallery Visit and a Studio Lesson

Transitional Kindergarten

Umbrellas
Rain
People Reading
Farms
Bicycles
Dogs
Cats
Boats

Kindergarten

Fall & Spring
Houses
Parents & Children
Portraits
Stories
Pictures
Old West
Animals

Grade 1

Flowers & Plants
Kings & Queens
Pets
Self-Portraits
Circus
Color
People at Play
People at Work
Sculpture

Grade 2

How People Dressed Long Ago
Line
Winter & Summer
Women Artist
American Folk Artist
Birds
Bridges & Seashores
Trees
Mexican Folk Art

Grade 3

Children
Dancers
Food
Landscapes
Feelings
Horses
Shape
Still Lives
Photography

Grade 4

Celebrations & Parades
Fantasy & Imagination
Realism
Sea
Skies
Texture & Pattern
Trains
Villages
African-American Storytelling

Grade 5

American History
City
Musicians
Space
Action & Adventure
Cubism
Surrealism
Women
Environmental Art

Grade 6

Impressionism
Italian Renaissance
No. Europe: 15-17th Century
Perspective
Impressionism
Post-Impressionism
Early 20th Century Art
Later 20th Century Art
Native American Art

Conducting Successful Gallery Visits

Preparation

You will need to contact the teacher to schedule your Gallery Visit and Studio Lesson. Ask for an hour and fifteen minutes, depending on the complexity of the Studio Lesson. Be sure you are familiar with the classroom's computer, projection system and whiteboard.

Study the written material and view the artworks online. You may wish to print out the lessons and highlight certain parts you want to emphasize. You will be discussing both the artwork and some aspects of the artists' lives. Older students will be more interested in the artists than will younger ones. Do not read the lesson to the students.

Bring an appropriate pointer to use in directing the students' attention to a diagonal line, a geometric shape, converging lines, etc. A laser pointer works well; be sure to keep it away from the children. A "magic paintbrush" can be used both as a pointer and to show how an artist created brushstrokes. To make one, cover the long handle of a paintbrush with white glue and glitter dust. You can also use it to tap a young child on the shoulder to enable him/her to have "magic eyes" and tell about the things he/she sees in a picture. You might also use a pointer that fits the theme: a wooden spoon for Artists Paint Food, a small branch of a tree for Artists Paint Fall and Spring, etc.

You may wish to enhance your Gallery Visit by bringing the following items: appropriate music to suit the theme, items found in the artworks such as fruit from a still life, a scrap of textured material or by wearing an item of clothing. Maybe you have a photo of one of the artists, a calendar with additional works by one of the artists or even a photo of yourself visiting the actual artwork in a museum! It's up to you, your personality, experience, and resources.

Make sure the art materials required for the Studio Lesson are available at your school. If the lesson calls for Photo Files, objects to draw or posed models, make sure those resources are also accessible.

Discussion Tips

Be sure that the children understand that you are showing them digitized images of artworks; the originals are in museums or private collections. The originals may be of different sizes than they see here. Younger children have very little sense of chronology of history but telling them an artist lived about 100 years ago or when the Pilgrims arrived in America is sufficient. Discussion with older children may include more definitive data and can address historical and social contexts.

Tell the students that the questions you will be asking them will help them understand a work of art. Some questions may be answered silently; others by a show of hands. Avoid questions that require students to make quick judgments. Don't start out by asking the students which picture they like the best. We want the students to learn how to describe, analyze, and interpret a work of art and then later, be better prepared to state that, "I like it because..." Avoid expressing your own opinions as students will mimic your responses. We want students to know that there is no one "right" way to make a painting and that artists create in many ways for many different purposes. Some art is created to record

distort or change what they see. Others are interested in the colors, shapes and lines and arrange them in abstract ways. Still others show us the world of fantasy, the imagination and their dreams.

Don't be afraid to say, "I don't know" if the occasion arises. You may try to find out the answer before your next visit, or let the children speculate on what the answer might be. Spend about 15 minutes on the Gallery Visit with younger children and up to 40 minutes with older ones.

Introduction and Focus

Begin your Gallery Visit when you have the attention of all the children. Speak clearly and loudly enough for all the class to hear you. Smile and show enthusiasm. Introduce the theme, telling why the artists chose it and what we can learn from it. Pronounce the artists names, perhaps having the class repeat some of the more difficult ones. We want students to become familiar with the names and to realize that real people created the works of art.

Ask several questions to focus students on the Gallery Visit. For instance, ask if they can guess the theme. Ask which artwork is different from all the rest. Which is the most realistic? Which one shows a lot of action? Ask them to search for certain detail such as a kitten, an hourglass or an ice cream cone. If you have brought items represented in the artworks, this is a good time to show them to the class.

Eliciting Student Responses

As you move from one artwork to the next, try and make a connection so students can see relationships. Be creative and think of appropriate statements or questions. Here are some examples: Is there another painting that is mostly warm colors? Where else do you see a dog or horse? Is there another painting that shows a quiet mood? Let's go from an exterior to an interior scene. The next artist lived about the same time as the one we just discussed.

Keep the discussion brisk, lively and interactive. There is much more information in the lessons than you can cover. You will decide which points to accent, which areas seem to be of the most interest to the class, etc. Make sure the students understand the vocabulary listed in the Studio Lesson. Try to use the words in context with the references to the artworks and/or Studio Lesson. You may tap each artwork to enlarge the image.

Try the following suggestions for eliciting responses from the students:

Hand puppet: For the very young students, a hand puppet could initiate a conversation about a painting, with the puppet asking questions and the child responding to the puppet.

Make up a title: Have children look quietly at an artwork for a minute or so and make up a title for it. This calls for description and interpretation. Or write the names of all the paintings on the board and let students take turns deciding which title goes with which painting.

Imitate a pose: Ask students to imitate a pose, movement or facial expression that they see in one of the paintings. The class may guess which painting is being imitated by the pose.

Visit or create: Ask the children to choose which landscape they would choose to visit or which painting they would like to have created and tell why. Or ask them to tell which person in a painting they would like to be and tell why.

Alike and different paintings: Ask students to choose two paintings and tell what they have in common (subject matter, position of figures, colors, lines, mood, brushwork, etc.) Then have students tell how two artworks are different from each other.

Pretend to be the artist: Ask a student to pretend to be the artist. They should try to imagine preparing to paint the picture, where they went, who posed for it, what they wanted to succeed in doing, what they would change, add or “erase,” or leave as it is. Encourage them to think like an artist.

Concluding the Gallery Visit

When you have discussed each of the artworks, conclude by summarizing the important points you have discussed. Then choose one of the following activities, as time allows. Use one of the following scenarios: You should model a response before asking the students for one.

Detective and robber: You have just successfully bid on a painting at an art auction (as seen in the Gallery Visit). As you are going home with your purchase, you are robbed. (Conceal the image of one of the artworks) When you call the detective, you are asked to describe the painting. Tell the detective its subject matter, colors, lines, focal point, emotion, mood and artistic style. Ask students to respond.

Guard in an art gallery: You are a guard and one day you fell asleep on duty. When you awakened, a painting had been stolen off the wall. Call a policeman and describe the painting so that the officer can look for the thief and recover the painting. Then “recover” the painting to see if the description included details.

A sinking ship: You are on a ship taking the paintings in this Gallery Visit to a museum in Paris for an art exhibit. The ship is sinking and after everyone is safely on the lifeboat, you remember the valuable artworks. There is room for only one of them on the lifeboat. Which one will you choose and why? Base your reasons on things that were observed and discussed during the discussion.

You inherit a painting: Your aunt just died, leaving a magnificent art collection (as seen in the Gallery Visit). Her will names you as the niece/nephew who inherits first pick of the artworks. Tell which you will select and give two or three reasons for your choice. (Avoid “because I like it.”)

Birthday gift: You can select any painting in the Gallery Visit as a birthday gift for a parent. Which would you choose and why? Give two or three reasons for your choice. (Avoid “because I like it.”)

Sales Pitch: Tell two students to each select a painting they feel their school should purchase. Have them come up with a 30 second sales pitch to sell the painting. They should use the elements and principles of art, how the artist handled the medium, how the artwork influenced artists who followed, etc. Points made during the previous discussion will be helpful.

Language Arts Activities (See Language Arts Connections in this Guide)

Poetry: See the following pages in the *Docent Guide* for directions on how to write haiku, cinquains, tankas, preposition poems, and adjective poems about artworks. Students may write individual poems or work in small groups.

Imaginary journal: Travel: When the Gallery Visit includes landscapes, cityscapes or seascapes, ask the students to imagine taking a trip to these places. Then ask them what they would write in a travel journal. What did they do there? How did they travel there? Who was there?

Action/adventure: When the Gallery Visit focuses on action or adventure, students may imagine being one of the characters and writing a few sentences in his/her journal about what happened.

Compose a story: Younger children can tell what they think happened before and what might happen next in an artwork with people or animals that they have seen in the Gallery Visit. This requires the student to observe details and to use his or her imagination and feelings and verbalize them. Older students can be divided into several small groups to write stories. Assign one student to be the recorder. Assign an artwork to each group and have them start a story about it. In three minutes, they pass their story’s beginning to the next group who will add several sentences to the beginning lines. This passing continues once more to finish the story. The stories can be read aloud to the class.

Language Arts Connections

These short **Japanese poems** create a word picture and mood. Viewers may express their responses to what they see, feel, and know about an artwork.

1. A **haiku** (high-koo) is made up of 3 lines. Here are 2 examples:

"Bedroom at Arles," Vincent van Gogh
See Van Gogh's bedroom
Blue walls, two chairs and table
Gone now, dear Vincent.

"Acrobat on a Ball," Pablo Picasso
Balanced acrobat
Teeters on ball, sandy beach
Steady now, sway, stop.

Title of Painting _____ *Artist* _____
Line 1.(5 syllables) _____
Line 2.(7 syllables) _____
Line 3.(5 syllables) _____

2. A **tanka** (tahng kah) is made up of 5 lines. Here is an example:

"Surprised! Storm in the Forest" by Henri Rousseau
White lightning flashes
Winds blow through the trees and grass
The tiger crouches
See the storm in the forest!
Henri Rousseau, were you there?

Title of Painting _____ *Artist* _____
1. (5 syllables) _____
2. (7 syllables) _____
3. (5 syllables) _____
4. (7 syllables) _____
5. (7 syllables) _____

3. A **cinquain** (sin-cane) is made up of 5 lines. Here are 2 examples.

"Sinbad the Sailor," Paul Klee
Sinbad
Traveling sailor
Spearing, thrusting, killing
Fierce monsters from deep dark waters
Seaman.

"Turn Him Loose, Bill," F. Remington
Cowboy
Bucking bronco
Snorting, twisting, pounding
Brawny brute, brave frontiersman
Tough guy.

- Line 1. (2 syllables) State the subject with one word (usually a noun)
- Line 2. (4 syllables) Describe subject with 2 words (noun + adjective or 2 adjectives)
- Line 3. (6 syllables) Describe the subject's action with three verbs ending in "ing"
- Line 4. (8 syllables) Express an emotion about the subject
- Line 5. (2 syllables) Restate the subject with a single word, and possibly an adjective

Title of Painting _____ *Artist* _____

Line 1. _____

Line 2. _____

Line 3. _____

Line 4. _____

Line 5. _____

Preposition Poems

A preposition poem may be developed as a group activity or as an individual project. Choose an artwork and have students suggest one-line phrases, each beginning with a preposition such as: *in, at, to, on, of, over, with, for, beside, under, above, below, behind*, etc. Phrases should relate to what is seen in the artwork. Have students make up five or six phrases and then close the poem with a final line or two, that may or may not begin with a preposition, that completes the thoughts in the poem. Here is an example of a preposition poem.

"American Gothic" by Grant Wood

With pitchfork
 In hand
 Beside a woman
 With a cameo
 On her dress
 In front
 Of a Victorian house
 Beneath a pale blue sky
 Stands a farmer in overalls.

Adjective Poems

Adjectives are words that describe nouns. An adjective poem may be developed as a group activity or as an individual project. Choose an artwork and have students suggest short phrases that begin with different adjectives. Write them on the board. The final line need not be an adjective phrase. Here is an example of an adjective poem.

"Starry Night" by Vincent van Gogh

Swirling brushstrokes
 Thick paint
 Spiraling stars
 Glowing moon
 Restless sky
 Bright blue and yellow colors
 Rolling hills
 The village sleeps.

All-Purpose Questions for Gallery Visits

Here are examples of open-ended questions for you to use throughout your Gallery Visits.

What is the focal point, or center of interest? Where does your eye go?

What is the mood? How does the artwork make you feel?

Where was the artist when he painted this? (point of view)

Where is the horizon?

Do you think the artist painted slowly or quickly?

Where do you see shadows?

Do you see outlines? Contour lines?

What are the main colors?

What kinds of shapes do you see? Geometric or irregular, realist or abstract?

What patterns and textures do you see?

How has the artist shown action?

Describe what you see. What are the people wearing? What details are in the still life or landscape do you see?

What do you think just happened? What will happen next? What is going on?

Where is the source of light? On the right or left? How can you tell?

How did the artist create unity? Balance?

What time of year is it? What time of day is it?

Where do you see red? What purpose does it serve?

The Elements of Art

The Elements of Art are the basic components that artists use in making artworks.

1. Line: A mark left by a dot moving over a surface. It may be made with a pencil, pen, brush, etc. It is often an outline or contour, showing the edge of something. Lines may be horizontal, vertical, diagonal; they may curving or straight; they may be long or short; thick or thin; blurred and uneven or sharp and clear-edged. They may be gradated or broken. Tools and surfaces relate to the character of lines.

2. Color: We use these terms to describe and define color:

Hue: the name of the color

• red, yellow, blue (paint mixing primaries are: magenta, yellow, and turquoise)

Secondary colors: orange, green, violet (made by mixing 2 primaries)

Intermediate colors: between a primary and secondary color on the color wheel:
(yellow-orange, blue-green, etc.)

Complementary colors: opposite each other on the color wheel:
blue / orange; red / green; yellow / violet

Intensity: purity and strength, brightness or dullness of a color. A color may be dulled by mixing it with some of its complement.

Value: lightness or darkness of a color (made by adding white for tints, black for shades)

Warm colors: red, yellow, orange

Cool colors: green, blue, violet

Neutrals: black, white gray

3. Value: Refers to lightness or darkness and is often an important element in artworks in which color is absent (pencil drawings, black and white photographs, and etchings). Three-dimensional form on a flat surface may be shown by shading from dark to light. Dark and light values can show contrast as well as create a dramatic effect.

4. Shape: An enclosed 2-D space defined and determined by line, color, value, or texture. Shapes may appear as solid forms on a 2-D surface if shading and interior details are included.

5. Form: 3-D, solid, having height, width, and depth. Cubes, spheres, pyramids, and cylinders are geometric forms. Flowing asymmetrical forms are free-form or organic. Sculpture and architecture have form and volume.

6. Texture: Refers to surface quality, its smoothness, roughness, softness. May be actual (can be touched with fingers), or simulated (visual) and is thus suggested by the way the artist has painted a certain area of a picture.

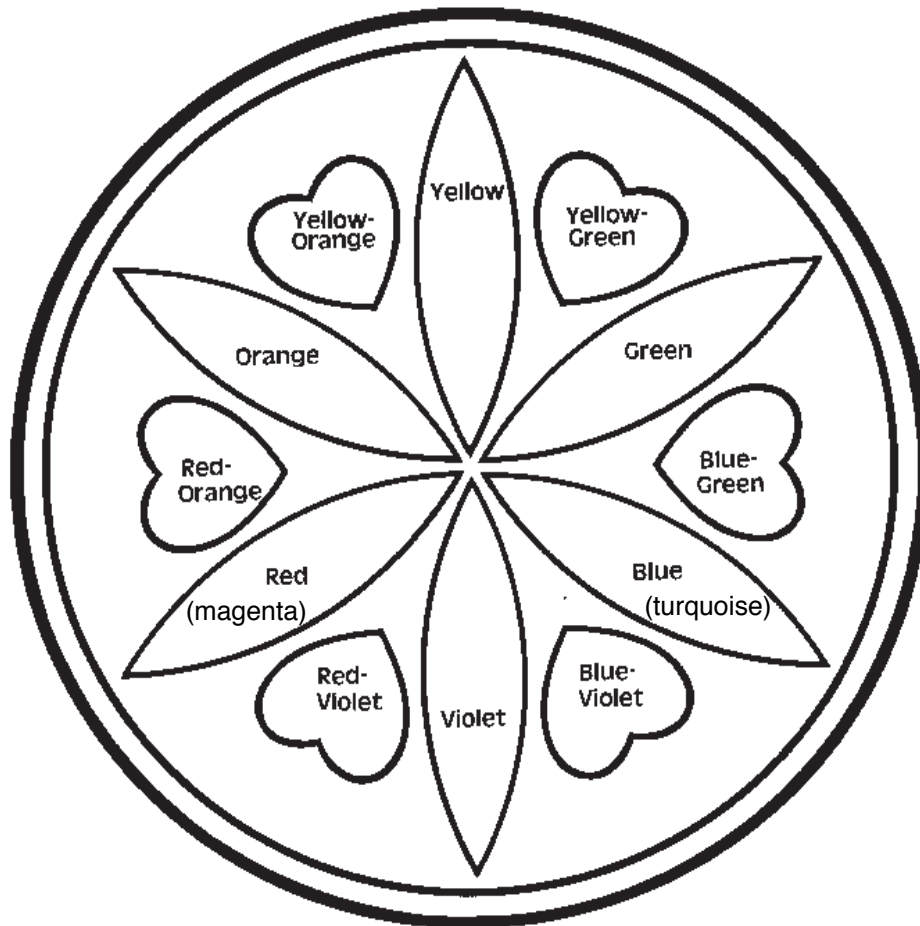
7. Space: Refers to the distance or area between, around, above, below and within things. Negative spaces surround positive shapes. Artists create the illusion of space on a flat surface by overlapping objects; by using diminishing sizes and elevated placement; by showing faraway objects lighter and less detailed; and by showing lines that are horizontal and parallel with each other as meeting at a vanishing point on the horizon.

The Principles of Art

The Principles of Art are the different ways that the Elements of Art have been used in an artwork. Artists compose and design their works by arranging the elements of art.

- 1. Balance:** Refers to the way the art elements are arranged to create a visual feeling of stability. Balance may be formal (symmetrical), or it may be informal (asymmetrical). Formal balance means that the right side of a picture is the mirror image of the left side. When both sides of an artwork are almost the same, we say that the artwork has approximate balance. When a picture has informal balance, both sides are different but give the viewer a comfortable feeling of visual weight. Radial symmetry consists of elements arranged about a central point (rays and spokes).
- 2. Emphasis:** Refers to the focal point or center of interest. May be achieved by central location, contrasting elements, pointers, unusual subject matter, lighting, isolation, and converging lines.
- 3. Proportion:** Refers to relationships, either the relationship of one part to the whole or of one part to another part. Proportions may be realistic, or exaggerated, and distorted for expressive or decorative reasons. The Golden Proportion or Section, discovered by the ancient Greeks, established a mathematical ratio of comparisons of sizes. (Divide a line in two parts so that the smaller line is to the larger as the larger is to the sum of the two, a ratio of 1 to 1.6.) Artists today do not believe that there is only one rule for "correct" proportions.
- 4. Movement:** Refers to combining art elements to produce the illusion of movement and action. This is often achieved through placement of repeated elements which invites the eye to jump rapidly or glide smoothly from one area to next. Mobiles, video, and film have actual movement.
- 5. Rhythm, Pattern & Repetition:** Refers to a way of repeating shapes, lines, or colors in either a regular random or gradated manner.
- 6. Variety:** Refers to the use of an art element or elements to achieve diversity and change. Too much variety is chaotic; too little is uninteresting.
- 7. Unity:** Refers to the feeling of wholeness or completeness that is achieved through the effective use of all of the parts of an artwork. A work of art has unity when its parts are balanced and organized in a harmonious way and when the elements and principles of art are compatible with the medium, the mood, and the subject matter of the artwork.

12-Stage Color Wheel



Primary colors: red, yellow, blue (use magenta, yellow, and turquoise with tempera paint)

Secondary colors: orange, green, violet (made by mixing two primary colors)

Intermediate colors: red-orange, red-violet; yellow-orange; yellow-green, blue-green, blue-violet

Analogous colors: colors next to each other on wheel, all sharing one color in common

Complementary colors: two colors opposite each other on color wheel. Complementary colors are in contrast with each other.

Warm colors: red, orange, yellow

Cool colors: green, blue, violet

Color value: darkness or lightness of a color. When white is added to a color, it is called a *tint*. When black is added to a color, it is called a *shade*.

Intensity: brightness or dullness of a color; dull a color by adding its complement

Monochromatic: color scheme made up of shades, tints, and intensities of one color.

Hue: another word for color

Responding to Artworks

LOOKING AT ART

Description: What do you see? Subject matter, details, placement of objects, pose of figures. Is it a landscape, still life or portrait? Is it a drawing, etching, painting, sculpture, etc? What was artist's viewpoint? Note technical properties of medium. Identify the elements of art.

Analysis: How is the artwork organized? How did the artist use the principles of art to arrange the elements of art, giving the artwork its form, meaning, and expression. Formal analysis discovers how the composition works.

Interpretation: What feelings, emotions, and moods are evoked? Response is personal. We consider our memories, values, and experiences. What in the subject matter, formal and technical properties causes our response? Mood and meaning communicated may evoke happy, sad, frightening, patriotic, hostile, tragic, pleasant, humorous, or religious, responses.

Judgment: We decide on the artistic merit in an artwork in relation to the Aesthetic Qualities found in the four Styles of Art, evaluating realistic works on their basis of success as a representational artworks, abstract works on the basis of their formal qualities, etc. We state that the artwork is "successful because..." Judgment is different from stating one's personal preference.

LEARNING ABOUT ART

Description: Name of artwork and artist; artist's birth/death dates; when and where it was created; correct pronunciation of artist's name; size of original artwork; medium used; pertinent biographical information.

Analysis: Compare and contrast the artwork with other works (by the same artist or other artists) to determine its style and what is unique and important about it. Identify similarities and differences in how artist used the elements and principles of art.

Interpretation: How artist was influenced by events in the world around him or her. We consider symbolic content. We note the artwork's historical context and meaning. We ask why the artist created it and for what audience. What was the artist's personality like and how did this influence his or her artwork? What artists or artworks were important influences on this artist's work?

Judgment: Evaluation of the factors related to the artwork's importance and its place in the history of art. We consider the artist's style and technical innovations, compositional originality, new subject matter or variations of meanings for previously depicted subjects, influences on other artists, and recognition during lifetime and later.

STYLES OF ART (THESE MAY OVERLAP)

1. Realism: Artist represented real subjects that remind us of the natural world.
2. Abstraction/formalism: Artist shows visual organization of elements and principles of art - may or may not show objects or recognizable images.
3. Expressionism/emotionalism: Artist shows vivid communication of mood, feeling, message; often accomplished by unrealistic colors, and distortion.
4. Fantasy/surrealism: Artist communicates dreams, subconscious, fantasy, imagination. Images are often quite real but seen in unusual relationships.

Tips on Using Art Materials

1. If you show an example during the motivational period during the Studio Lesson, be sure that the students understand that their work should show their own individual creativity and not mimic the sample. Remove example after motivation and demonstration.
2. Push desks together for students to share art materials. Protect desks with newspapers for easy cleanup.
3. When finished, mount or mat students' artwork for display along with a brief explanation of the Concepts and Skills incorporated in each Studio Lesson.
4. Make positive comments to the students on their work as it relates to:
 - (a) degree of skill in handling materials
 - (b) manner in which elements and principles of art were organized
 - (c) extent to which student has shown feelings and emotional qualities
 - (d) degree of creative imagination shown

OIL PASTELS

1. Have students use a thick section of newspaper beneath their drawing paper to make it easier to apply and blend the colors.
2. Show students how to apply oil pastels in a thick velvety manner by pressing down firmly. Demonstrate applying a color on top of another color and rubbing it with a fingertip to create a blended effect.
3. Oil pastels are opaque and may be used on colored paper. Some of the colored paper may be left showing. Students may make a drawing first with a black marker or black tempera.
4. A watercolor wash may be applied to areas of white paper not covered with oil pastels; brush up close to the oil pastels, not over them. Blot with tissue if too much wash has been applied.

CHALK PASTELS (OR COLORED CHALK)

1. If using colored chalk, use chalk designated for use on paper, not chalkboards..
2. Blend 2 or 3 colors, then rub with fingertip or cotton puff. Add white to lighten, black to darken, complement to dull. If using colored paper, you may let some of the paper show. Chalk pastels or colored chalk may be used on colored paper since they are opaque.

CRAYONS

1. Encourage students to bear down hard on crayons to achieve bright colors. Place a section of newspaper under the drawing paper for easier application of colors. Crayons are transparent and should be used on white paper.
2. Use unwrapped crayons on white paper on warming tray. Soak crayons in warm water to remove paper. Move crayons slowly and firmly so they will melt. Hold paper steady with a hand mitt. (Purchase warming trays at thrift stores.)
3. Apply watercolor washes in areas not covered with crayons.
4. To make a crayon rubbing, cut shapes from card stock, manila folders, or index cards. Glue them onto copy paper. Place on top of a newspaper section. Place another piece of copy paper on top; use a thick black or dark colored crayon to make a rubbing. (Break crayons in half and soak in warm water to remove paper.) Accent the edges of the cut shapes as you rub. Press firmly, making short strokes. Rubbed figure may be cut out with scissors or Fiskar paper edgers and pasted on colored paper, or used as a guide for painting a dressed figure for a drawing, painting or cut paper collage.

TEMPERA

1. Tempera is of a thick consistency. It is opaque and may be used on colored or white paper. Stiff bristle brushes are best for use with tempera - flat and round, in small, medium, and large sizes.
2. Use paper plates for palettes, pouring about a teaspoonful of each color at a time. Mix colors on another plate or directly on the painting surface. Try out colors on scraps of paper.
3. Mixing primaries in tempera are: magenta, yellow, and turquoise. Use black and white for shades and tints. Mix a pair of complements to dull a color. Wash brush between colors and dry it on a paper towel or colors will be diluted.
4. Students need time to learn color mixing and how to handle brushes. To develop skills, give them one color of paint and a small flat brush. Have them paint thick and thin lines across the paper; next, a series of short strokes across the paper; then a line that curves; then one that travels in a zigzag direction. Then make small dots, then large dots. When paint dries, use a second color to make more lines in between the first lines, covering the paper with paint. Another time give students the 3 primary colors and have them mix 2 at a time to make secondary colors. Another time give students one color plus black and white and have mix color values - adding a color to white for tints and adding black to a color for shades. Another time give students a pair of complementary colors, (blue/ orange; yellow/ violet; red/ green) plus black and white. Then have them paint a picture that has gray and colored subject matter (such as a gray mouse eating orange cheese on a blue plate).
5. Have students draw their pictures in chalk first, rather than pencil. Thick chalk lines are more compatible with brushstrokes than thin pencil lines.
6. Encourage students to cover the surface of the paper with paint for a more finished look. If gray, black, or colored paper is used, part of the paper may be left showing. No need to start over if student feels a mistake has been made: tempera is opaque and one color may be painted on top of another color when the first color has dried.
7. Try variations, such as drawing a picture with thick black markers before painting it; or paint outlines with black tempera or another color. Remind students that tempera is flat, that is, it is difficult to show gradual blends and 3-dimensional modeled effects.

8. When finished, discard palettes and wash brushes thoroughly. Store them flat or standing, bristles up.
9. When paint is dry, papers may be ironed on reverse side to flatten them before mounting or matting.

WATERCOLOR

1. Each student should have a watercolor box, large and small soft sable brushes, paper towel for wiping brush, container of water, and a white paper scrap for trying out colors.
2. Watercolor is transparent and must be used on white paper. Demonstrate these basic techniques:
 - (a) Wet-on-wet: Wet part of the paper. Mix a wash (pigment + water) in box lid. Brush wash onto wet paper, letting color flow and blend. Add a darker color in wet area for a soft fuzzy effect. Apply a wash that goes from dark to light. Use wadded tissue for blotting.
 - (b) Wet-on-dry: Mix wash and apply it to dry paper. Observe sharp hard edges.
 - (c) Layers: Apply a light wash and let it dry. Then apply a darker wash over part of it.
 - (d) Sprinkle coarse salt into wet wash area to create a speckled textured effect.
3. Try manipulating brush for various effects. By applying different pressure, stroke will go from thick to thin. Patting brush on paper makes repeated pattern. An almost-dry brush makes grassy texture.
4. Washes made from diluted liquid water colors may be applied on crayon or oil pastel drawings.

PRINTMAKING

1. (Grade 3 – Dancers) Cut out shapes for dancing figure from tagboard and glue them on a sheet of copy paper. Place small amount of water soluble printing ink on metal bench hook, tile, or cookie sheet. Roll brayer in two directions to cover brayer. Roll ink over the figure with a brayer.
2. Place sheet of printing paper (Astrobright, Fadeless, or copy paper) on second stack of newspapers. (Do not print on drawing or construction paper as they are too porous.) Place cut out figure on printing paper. Turn paper over and rub backside of paper with fingers.
3. Remove cut paper figure and let it dry. Make as many prints as you wish.

TISSUE PAPER COLLAGE

Tissue pomps do not bleed when moistened. These are 5 1/2-inch tissue squares, all of one color in a package, and are used for making floats in parades. Regular tissue paper may be used, but some of the colors may bleed. Purchase Pomps from art supply catalogs.

1. Use liquid starch (available at grocery stores) or mix a solution of white glue and water, 1:1.
2. Apply starch or glue solution to white paper with a brush. Put pieces of tissue on dampened area. Apply more glue solution or liquid starch on top of the tissue. Overlap for color variations. Either cover the entire background first with a very light color, or fill in the background after the object/s are finished, using small cut or torn bits of tissue paper, in a mosaic fashion.
3. To make your image, make multiple cuts of the same shape by cutting several thicknesses of tissue at once, overlapping pieces, cutting and tearing shapes, and crumpling and uncrumpling for textural effects.
4. When paper is dry, press with iron on reverse side to flatten. Mount and display.

CUTTING, TEARING, AND GLUING PAPER

1. Students need practice in both cutting and tearing paper. Use scrap paper.
2. Place paper deep into the V of the scissors. Turn the paper to make cuts.
3. Practice making straight cuts, zigzag, curving, and angular cuts.
4. Practice pinching and tearing the paper to achieve a ragged edge. Hold fingers close together for more control. Tear paper to make long narrow strips, thick strips, circles, squares, triangles, zigzags, ovals, etc.
5. To make multiple cuts, fold several thicknesses of paper and cut them all at once.
6. Practice making large and small shapes without preliminary drawing for more spontaneously cut shapes. If drawing is done with chalk or pencil, turn the cut shape over before gluing it down to the background so pencil or chalk lines will not show.
7. Make objects separately, part-by-part: head, body, legs, etc., rather than all from one piece.
8. Make use of Fiskar Paper Edgers - scissors that make decorative cuts. Also use hole punches and the Paper Crimper.
9. Use a small bit of glue-stick to the outer edges of shapes to prevent buckling rather than applying it to the entire backside.

A few more Tips: Use paper cutter and trim 1/2 inch off the top and 1/2 inch off one side of 9 x 12-inch drawing or colored paper before student makes his artwork on it. This allows you to mount the finished work later on a 9 x 12-inch paper and have 1/4-inch border on all sides. When mounting onto a piece of construction paper, rub glue stick only on the borders, (the 4 edges), of the drawing, not all over the backside.

Finished artworks may be mounted or matted. Add a label with student's name, name of lesson, and your name – as Art Docent. When tempera paintings, watercolor paintings, and tissue collages are dry, you may iron them on the reverse side before mounting or matting them. Place on newspapers. It is much easier to mount them if they are flat. Do not iron oil pastel drawings or crayon drawings as they will melt and blur.

Each student may have a personal portfolio made from a grocery bag with handles. Cut the bottom off; turn inside out and tape the bottom and sides with masking tape. Students may personalize bags with markers.

Art Supply Catalogs:

Nasco Arts & Crafts (800-558-9595)
4825 Stoddard Rd
Modesto, CA 95356-9318
www.enasco.com/artsandcrafts

Sax Arts & Crafts (800-558-6696)
PO Box 51710
New Berlin, WI 53151
www.storeschoolspecialty.com

Dick Blick Art Materials (800-828-4548)
PO Box 1267
Galesburg, IL 61402-1267
www.Dickblick.com

Grade Level Summary of Art Materials

Transitional Kindergarten

Umbrellas: 9 x 12 white drawing paper, tissue pomps in rainbow colors, liquid starch or water and glue solution, large tempera brushes

Rain: 9 x 12 or 12 x 18 white or colored drawing paper, sidewalk or regular chalk, ice trays or styrofoam egg cartons

People Reading: play dough, alphabet letters, small rolling pins or dowels

Farms: 9 x 12 or 12 x 18 white drawing paper, cut vegetables, paint brushes and bowls, tempera paints

Bicycles: jar lids, 9 x 12 white drawing paper, tempera paints, paper plates

Dogs: 9 x 12 white or colored construction paper, white glue, scissors, collage materials

Cats: 9 x 12 white drawing paper, crayons, watercolor wash, watercolor brushes

Boats: 12 x 18 white drawing paper, egg cartons, tempera paint, thick, "stubby" paint brushes

Kindergarten

Fall & Spring: Blue or gray construction paper 9 x 12 inches, Fadeless or colored paper for tree trunks, scissors, glue sticks, tempera, Q-tips

Houses: Colored construction paper 9 x 12 inches, small pieces of colored paper, scissors, glue sticks, markers

Parents & Children: White paper 9 x 12 inches, catalogs and magazine clips; scissors, glue sticks, markers or crayons

Portraits: White paper 9 x 12 inches, pencils, black markers, multicultural crayons or markers, crayons

Stories: White or colored paper 9 x 12 inches, small pieces of colored paper, scissors, glue sticks, marking pens, crayons, or oil pastels

Pictures: White or colored paper 9 x 12 inches, chalkboard chalk, tempera, brushes, Q-tips, paper plates, paper towels

Old West: White paper 9 x 12 inches, skin-toned tempera, potato, markers or crayons

Animals: White and colored paper 9 x 12 inches, pencil, black marking pens, tempera, paper plates and brushes; OR oil pastels OR crayons

Grade 1

Flowers & Plants: White paper 9 x 12 or 6 x 9 inches, colored tissue pomps, liquid starch OR white glue/water solution (1:1), small containers for starch or glue/water, brushes OR crayons with paper removed, warming tray and mitt

Kings & Queens: Colored paper 9 x 12 or 12 x 18 inches, white or yellow chalk, tempera (magenta, yellow, turquoise, black, white), brushes, Q-tips, paper plate palettes, water containers, paper towels; gold & silver metallic pens

Pets: White paper 9 x 12 inches, black and colored marking pens; OR tempera, brushes, paper plate palettes, water containers, paper towels; OR colored chalk and liquid starch

Self-Portraits: Colored paper 9 x 12 inches, multicultural paper 6 x 9 inches, scissors, glue sticks glue, patterned paper and scrap materials; crayons, marking pens, or oil pastels

Circus: Black paper 9 x 12 or 12 x 18 inches, blue or white glue, pastel chalks OR colored paper 9 x 12 inches, white or yellow chalk, black markers, oil pastels

Color: White paper 9 x 12 inches, tempera (yellow, turquoise, magenta), brushes, pencils, paper towels, paper plates (for palettes) and smaller paper plates to draw around

People at Play: Card stock or manila folders 6 x 9 inches, scissors and glue sticks, white copy paper 8 1/2 x 11 inches, thick crayons with paper removed by soaking in warm water and broken in half, folded sections of newspapers

People at Work: White paper 9 x 12 inches, oil pastels or crayons, multicultural crayons for skin colors; watercolors and brushes or diluted washes made from liquid water colors

Sculpture: Styrofoam, Pipe Cleaners, Pony Beads

Grade 2

How People Dressed Long Ago: White paper 9 x 12 inches, colored paper, assorted fabric and patterned paper scraps, scissors, glue, glue stick, oil pastels or crayons

Line: White paper 9 x 12 inches, yellow chalk, tempera (black, white, yellow, turquoise, magenta) brushes, paper plates for palettes, water containers, paper towels

Winter & Summer: 3 squares of Astrobright paper (8 1/2, 5 1/2 and 4 1/4 inches) in warm or cool colors, scissors, glue sticks, hole punches, black, gray or white paper 9 x 9 inches for background

Women Artists: White or colored paper 9 x 12 or 12 x 18 inches, colored chalk (for use on paper) or pastel chalks

American Folk Artists: White paper 9 x 12 inches, rulers, crayons or oil pastels, potato, tempera, watercolors and brushes, OR diluted liquid water color washes.

Birds: White paper 9 x 12 inches, colored tissue pomps, liquid starch or glue/ water solution and small containers, brushes

Bridges: Colored paper 9 x 12 inches, smaller pieces of Fadeless paper, Astrobright paper or colored construction paper; scissors and Fiskar Paper Edgers, glue sticks, black crayons, watercolors, brushes containers, paper towels

Trees: White paper 9 x 12 inches (or smaller pieces), black marking pens and black crayons, drawing boards or clipboards and 6 x 9 inches viewfinders cut from manila folders for drawing outdoors, OR pairs of L-frames for use with photo files

Mexican Folk Art: Clay and thin ribbon

Grade 3

Children: White paper 9 x 12 inches, pencils, black markers, oil pastels OR colored markers, including multicultural colors: OR crayons, including multicultural colors, OR crayons, warming tray and mitt

Dancers: Tagboard or manila folders - 5 ½ x 8 inches, scissors, glue sticks, half-sheets of newspaper, bench hook or tile, brayers, water soluble black printing ink, moist paper towels, Astrobright paper, copy paper

Food: Colored paper, scissors, glue sticks, thick black markers, white or colored paper 9 x 12 inches for background

Landscapes: White paper 9 x 12 inches, white or yellow chalk, tempera (magenta, yellow, turquoise, black and white), brushes, water containers, paper towels, paper plate palettes, Q-tips

Feelings: White paper 9 x 12 inches, pencils, black markers, watercolors and brushes, water containers, paper towels

Horses: Black paper 12 x 18 inches, blue or white glue, pastels chalks OR colored chalk (for use on paper)

Shape: Copy or newsprint paper, cut in fourths, colored Astrobright (5 1/2 x 4 1/4), black, gray or white paper 9 x 12 inches, scissors, glue sticks

Still Lives: White paper 9 x 12 inches, pencils, black marking pens, oil pastels OR crayons, warming tray, mitt OR tempera and brushes

Photography: Sun-Sensitive Paper, Corrugated Cardboard, Small Objects

Grade 4

Celebrations & Parades: Colored tissue paper 6 x 9 inches, scissors, string, glue sticks or cellophane tape

Fantasy & Imagination: White paper 9 x 12 inches, pencils, black marking pens, oil pastels OR crayons, OR markers

Realism: Gray paper 9 x 12 inches, black crayons, white chalk

Sea: White paper 9 x 12 inches, colored tissue pomps, liquid starch or glue/water solution 1:1 , small containers, brushes

Skies: Gray, black and colored paper 12 x 18 inches, white and colored chalk for use on paper or pastel chalks

Texture and Pattern: Colored and white paper 9 x 12 inches, scraps of fabric and textured paper, oil pastels, scissors, glue sticks and glue

Trains: White or colored paper 12 x 18 inches, black marking pens (permanent), rulers, plastic templates, oil pastels, or crayons, watercolors, brushes, water containers, paper towels

Villages: Scratchfoam (4 1/2 x 6 inch sheets), pencils, rulers, templates, copy paper, scissors, bench hook or cookie sheet, black water soluble printing ink, brayers, Astrobright paper, Fadeless banner paper, newspapers, moist paper towels

African-American Storytelling: Pearl gray paper 9 x 12 inches, white crayons and watercolor wash

Grade 5

American History: Tracing paper 3 x 4 inches, pencils, colored pencils, fine tipped colored markers, black gel pens, stamp templates from Studio Lesson

City: White drawing paper 9 x 12 inches, black permanent markers, rulers and plastic templates, watercolors and brushes

Musicians: White or colored paper 12 x 18 inches, chalk, tempera, brushes, paper plates for palettes, paper towels, Q-tips, gold/silver markers, OR color calk for use on paper with liquid starch

Space: White or colored paper 12 x 18 inches, scissors, glue sticks, assorted colored paper, (wallpaper, corrugated, metallic, wrapping, etc.) multicultural colored paper, assorted fabric and felt scraps, oil pastels

Action and Adventure: Light colored paper 12 x 18 inches, tempera, paper towels, paper plates, pieces of thick mat board (1" wide and of various lengths), small paper scraps, scissors, glue sticks

Cubism: White paper 9 x 12 inches, rulers, black marking pens, oil pastels, marking pens, colored tissue pomps with liquid starch or glue/water solution and brushes

Surrealism: White paper 9 x 12 inches, scissors, glue sticks, markers, crayons or oil pastels, magazines

Women: White paper 9 x 12 or 12 x 18 inches, black and colored markers, oil pastels, tempera, multi-cultural colors; optional: crayons with warming tray and mitt.

Environmental Art: Yarn, Large Eye Needles, Leaves Twigs, etc.

Grade 6

Sports & Games: Tag board 6 x 9 inches, white copy paper, thick crayons, scissors, glue sticks, folded newspaper

Perspective: White paper 12 x 18 inches, pencils, erasers, 18-inch rulers or strips of cardboard

Italian Renaissance: White paper, 9 x 12 inches, soft lead pencils, erasers

No. Europe 15-17th Century: Dark blue or black paper, 6 x 9 or 9 x 12 inches, white charcoal pencils or white colored pencils, or white chalk, masking tape

Impressionism: White drawing paper, 6 x 9 inches, L-frames, tempera (magenta, yellow, turquoise, black and white), Q-tips, paper plates and paper towels

Post-Impressionism: White drawing 6 x 9 inches, pencils, compass or jar lids, colored markers

Early 20th Century Art: White drawing paper or watercolor paper 9 x 12 inches, permanent black marking pens, watercolor and brushes, water containers, paper towels, salt

Later 20th Century Art: White drawing paper 9 x 12 inches, pencils, rulers, scissors, glue sticks, oil pastels, templates, magazine or newspaper ads

Native American Art: Soda straws, assorted yarn balls, tape and scissors

Helping Students Reflect on Their Artwork

As students are making art, ask questions and make comments for this list that apply to the focus of the art lesson. Your discussion with individual students should include the following four areas:

- The degree of technical skill seen in the artwork
- The manner in which the student has organized the artwork
- The extent to which the student has shown feelings and emotional qualities in the artwork
- The degree of creative imagination and ingenuity that the student has shown

Fill the page!

Be sure and take a careful look at the objects you are drawing and observe the contours (edges), darks and lights, colors, textures, proportions, angles, big and little shapes.

- You have shown good variety in sizes, shapes, color, thickness of line, etc.
- You have shown good handling of the oil pastels, paint, scissors, crayon rubbing, tissue paper, etc.
- Does your composition feel balanced?
- Could you make the sky, ground, or background more interesting?
- Did you include enough details to show and tell what you had in mind?
- What is your center of interest?
- Did the colors you used give your picture the feeling you wanted?
- Would you use the same colors next time?
- How did you show deep space? Are distant objects up higher and smaller?
- If you could make this picture again, what would you change?
- Does any part of your picture look unfinished?
- Could you add a horizon line so your object does not appear to float?
- Stop and back away while you are working so you can take a critical look at it.

MAKING CONTOUR DRAWINGS

(From **ARTWORKS FOR ELEMENTARY TEACHERS BY DONALD AND BARBARA HERBERHOLZ, 9th EDITION: MC GRAW HILL PUBLISHERS**)

Contour drawing is a skill that transcends drawing symbols seen in very early childhood to achieve more realistic drawing associated with older children and adults. This is often called drawing on the **right hemisphere of the brain instead of the left.**

Contour drawing is an excellent way to establish contact with our visual powers of observation. It is the fastest way to establish our belief in our own ability to draw. It is a way to help students start drawing and to affirm that they easily can draw what they see in front of them. With intense concentration, we arrive at a state of heightened perception. When this occurs, time seems to stand still. Betty Edwards, who wrote **Drawing on the Right Side of the Brain**, found an unusual way to start students in this direction. She gave them a line drawing by Picasso or Matisse and had them tape it down in front of them *upside down* and draw it *upside down*. The student sees in-and-out lines, curving and angular lines, intersecting lines such as fingers, arms, and such. The student does not name the parts and tries to eliminate words from his/her thought patterns. Then the student intently focuses on one line at a time, copying it and connecting it with another line. When finished and the drawing is turned right-side up, it closely resembles the one that he/she was copying. Although we can't turn landscapes, objects and people upside down, the intense perceptual experience of observing contours upside down can be transferred to other situations.

Here are suggestions to help you teach students how to make contour drawings:

1. Place an object (large feather, car keys, a pair of pliers, a shoe, a cross-section of an orange, a leafy twig, and so on, on a piece of paper.
2. Tape another piece of white paper in front of the student and have students use a fine tip black marker. If pencils are used, students tend to stop and erase.
3. It is often a good practice to have students poke a hole in a small piece of paper, about 4x5 inches, that will cover the point of the pen and the student can't see what he/she is drawing. This forces them to keep their eyes on the object and not on the paper. Plan on making the drawing at least as large as the actual object.
4. Sit comfortably. Listen to soft relaxing instrumental music (no words). Plan to spend about 10 minutes drawing.
5. Pick a point on the object and a corresponding point on your paper. Convince yourself that your pen and eye are simultaneously following the object's outer contours. Better still, convince yourself that your pen is actually touching the object and moving along its edges rather than touching and marking on the surface of the paper.

(continues)

6. Draw SLOWLY. THE LINES YOU MAKE WILL BE CONTINUOUS and will follow every little in and out, bump, wrinkle, or angle that you see. To break any habit of drawing in a sketchy rapid manner, pretend that your pen is pushing a sleepy little ant crawling along the edge of the object. Do not lift your pen until you reach a stopping point and need to reposition your pen to draw another contour line. Stop drawing and peek at the drawing, and find a new starting point and continue drawing another contour. Do NOT start drawing again until your eyes are on the object. Try to look at the paper only enough to keep your lines meeting in the appropriate places. A slowly drawn, sensitive line is the result of careful observation.
7. Have students take a “contour drawing break,” spending about 15 minutes, several times a week. Try making a contour drawing of a feather, a landscape, a person’s face, (your own in a mirror or a friend’s) a mounted bird, a plastic butterfly, toy plastic animals and figures, pliers, set of keys, scissors, etc. You can use contour drawing skills while working with photographs as well as with real objects.

Many Studio Lessons in the ART DOCENT PROGRAM call for students to make a contour drawing. The ones listed below are the ones that use contour drawing. Each one begins with a contour drawing and color may be applied with different media. Subject matter may be a still life, an object, a posed model, their own hand, a photograph - as described in the Studio Lessons.

Kindergarten - Students are not yet ready to begin contour drawing. They are usually still in the “symbol” stage. Their perceptual attention should be drawn to observe details, shapes, sizes, and colors in the subject matter whether it is a posed model, small objects, houses, or photographs of animals, etc.

Grade 1: Contour drawing begins: Self-Portraits, Kings and Queens.

Grade 2: Contour drawing continues: Line, Women

Grade 3: Contour drawing continues: Food, Children,

Grade 4: Contour drawing continues: Realism

Grade 5: Contour drawing continues: Musicians

Grade 6: Contour drawing continues: Italian Renaissance, Impressionism, Art in No. Europe

Glossary

Abstract: artworks which stress the arrangement of the elements and principles of art rather than realistic subject matter

Abstract expressionism: 20th C style in which artists applied paint freely to show feeling and emotions. No effort to represent subject matter realistically; Sometimes strong dependence on accident and change

Aerial perspective: method of showing distance on flat surface using lighter, duller tones

Armory Show: first large exhibit of modern art in America, NYC, 1913. Great impact

Ashcan School: group of early 20th C Americans who painted city life, alleys, slums. Original name: The Eight

Baroque: 17C, between Mannerism & Rococo eras; characterized by dynamic movement, overt emotion, ornate, curving, diagonals

Bauhaus: (bough house) German school, emphasis on design, architecture, craftsmanship

Byzantine: art of Eastern Roman Empire. Paintings and mosaics showing rich use of color. Figures seen flat and stiff. Intended as religious lessons, presented clearly and simply

Calligraphic: a kind of drawing made of flowing lines, curving shapes, like those used in calligraphy (beautiful writing)

Chiaroscuro: Italian term "bright-dark" A technique for modeling form in a painting by shading with dark and light values. Leonardo and Rembrandt were leaders.

Classical: Originally the art of ancient Greece. Later, works created from 600 BC till fall of Rome. Then used to describe artworks that were inspired by ancient Greek or Roman examples. Used today to describe perfection of form with emphasis on harmony and unity, restraint of emotion

Collage: artwork made by using a variety of objects (paper, fabric), and gluing them to a flat surface

Contour drawing: drawing showing outlines and edges of subject matter

Cubism: 20th C movement developed by Picasso and Braque in which subject matter is broken up, analyzed and reassembled in abstract form, often seen from several points of view

Dada: French for "hobby horse," selected at random from dictionary; movement of revolt, 1915-23, aimed at destroying art as aesthetic cult and replacing it with shocking nonsense

Encaustic: painting with pigments mixed with wax

Expressionism: 10th C art movement in which artists communicated their strong emotional feelings

Fauves: "Wild Beasts," early 20th C style in France. Brilliant, unrealistic colors

Foreshortening: way of drawing an object or person so it seems to project directly toward the viewer

Format: shape and size of artwork

Futurism: Italian style of painting, early 20th C, emphasizing machine-like quality of modern life

Genre: subjects and scenes from everyday life

Gothic: style of architecture, painting, and sculpture which developed in western Europe, mainly France and England, in mid- and late 12th C. Cathedrals had spired and pointed arches

Gradation: Gradual step-by-step change, from dark to light, large to small

Hudson River: small group of American artists, early 19th C, creating first truly American style of painting focusing on American landscapes

Impasto: thick opaque paint applied with brush or knife, creating textural effect on surface of painting

Implied lines: lines you cannot see, but that direct eye

Impressionism: a way of painting in France during latter 19th C. Artists painted candid glimpses of subjects emphasizing momentary effects of light on surfaces. Paint applied in dabs

Landscapes: paintings or drawings showing a scene from nature: mountains, trees, rivers, fields, outdoor scenery. Cityscapes show urban scenes: seascapes show the ocean

Lithography: method of printing from prepared stone

Mannerism: period between High Renaissance and Baroque. Heightened, often artificial style. Elongated or overly-muscular figures, contorted poses, crowded composition, designed to create intense emotional response

Medieval: from or of the Middle Ages in Europe, 500-1500 AD

Medium: material used to create an artwork. Media is plural

Monochromatic: using one color, its tints and shades

Naive: painting in primitive untrained fashion; childlike, simplified style, literal depiction, much detail and decorative pattern; folk art

Negative space: empty space surrounding shapes or forms

Neoclassicism: 19th C French art style that began as reaction to Baroque. Sought to revive ideals of ancient Greece/Rome Classical forms expressed ideas about courage, sacrifice, etc.

Non-objective: Without a recognizable object

Op Art: 20th C style in which an impression of movement is created by means of optical illusion

Perspective: illusion of 3 -D on 2-D surface

Pointillism: 19th C French paintings in which colors are applied in small dots, producing vibrant surfaces

Post-Impressionism: French style started in late 19th C, following Impressionism. Stressed expressions of feelings and ideas

Pop art: everyday popular items used as subject matter

Primitive: early or undeveloped; also self-taught (see naive)

Regionalism: style of art popular in US during 1930s, American scenes painted in clear simple way

Renaissance: rebirth of art, cultural awareness and learning. 14th and 15th C, particularly in Italy and No. Europe

Rococo: 18th C style which emphasized carefree life of aristocracy, rather than heroes or martyrs. Love, romance, graceful movement, playful use of line, delicate colors

Romanticism: art that flourished in early 19th C, emphasizing emotions; Paintings in bold dramatic manner with action, exotic settings

Sfumato: "smoky," slight blurring of edges of figures and objects, creating hazy feeling of aerial perspective. Developed during Renaissance

Still life: composition made p of objects that don't move

Superrealism: 20th C style that emphasizes photographic realism

Surrealism: 20th C art in which dreams and fantasy are subject matter. Often very realistic objects are seen in unusual or bizarre relationships

Trompe-l'oeil: (trump loy) "fool the eye," type of painting that is so realistic that viewer thinks objects are real