

The University of Maine

DigitalCommons@UMaine

General University of Maine Publications

University of Maine Publications

12-30-2008

Educator Materials from the Zillman Art Museum

Zillman Art Museum

Follow this and additional works at: https://digitalcommons.library.umaine.edu/univ_publications



Part of the [Curriculum and Instruction Commons](#), [Higher Education Commons](#), and the [History Commons](#)

Repository Citation

Zillman Art Museum, "Educator Materials from the Zillman Art Museum" (2008). *General University of Maine Publications*. 1999.

https://digitalcommons.library.umaine.edu/univ_publications/1999

This Curriculum is brought to you for free and open access by DigitalCommons@UMaine. It has been accepted for inclusion in General University of Maine Publications by an authorized administrator of DigitalCommons@UMaine. For more information, please contact um.library.technical.services@maine.edu.

Architecture Overview and Activities

What is architecture?

As defined by Merriam-Webster *architecture* is:

1. the art or science of building, specifically: the art or practice of designing and building structures and especially habitable ones.
2. a: formation or construction resulting from or as if from a conscious act (the architecture of the garden) b: a unifying or coherent form or structure (the novel lacks architecture)
3. architectural product or work.
4. a method or style of building.
5. the manner in which the components of a computer or computer system are organized and integrated

Architectural style refers to the visual appearance of a building and not its function. Style is often influenced by values and aspirations held by a society or a community. Certain designs may serve as metaphors or symbols of what a particular group of people value, of what they consider important. For example, when the Pilgrims first settled in Massachusetts in 1620 they built structures that served their immediate needs: shelter and places of worship. Creating these particular buildings reflected their collective desire for a new home (building a house creates a feeling of permanence and stability) and freedom to worship as they liked. As more people settled in America they brought their own cultural styles and ideas which have continued to influence architectural design.

Who Builds Great Buildings?

Most of the world's great buildings have been designed by architects. But there are many other buildings, including many homes, which were built by builders with no architectural training. These builders have sometimes used published plans created by architects or have created their own. Architects are often the "inventors" of great architectural innovations and unique designs while others may simply *adapt* various ideas.

The most famous Maine architect is John Calvin Stevens. He was the creator of the Shingle Style and designed many Maine homes during the late 19th and early 20th centuries.

Other Maine architects from around the same period include:

Charles G. Bryant who designed Mt. Hope Cemetery; Fred L. Savage and William R. Emerson who separately designed many buildings on Mount Desert Island; Henry Rowe; and Frederick A. Thompson.

Some recent designs you may know:

The Bangor Auditorium and Civic Center designed by Eaton Tarbell, The Bangor Police Station designed by WBRC Architects, Old Town Elementary School designed by PDT Architects, and The Maine Discovery Museum designed by Lewis and Malm Architects.

What's it like to be an architect?

Architects design houses and buildings. They plan offices and apartments. They design schools, churches, and airport terminals. Their plans involve far more than a building's looks. Buildings must be safe and strong. They must also suit the needs of the people who use them. Architects look at all these things.

The architect and client first discuss what the client wants. The architect sometimes helps decide if a project would work at all or if it would harm the environment. The architect then creates drawings for the client to review. They may be involved in all stages of the construction of a building.

If the ideas are OK, the architect draws up the final plans. These plans show how the building will look and how to build it. The drawings show the beams that hold up the building. They show the air-conditioner, furnace, and ventilating systems. The drawings show how the electricity and plumbing work. Architects used to use pencil and paper to draw their plans. Today, more and more architects are using computers. Architects generally work in comfortable conditions. They spend most of their time in offices. However, they spend some time at building sites to see how projects are going.

Architects may feel stressed sometimes. They might work nights and weekends to meet deadlines. Most architects work 40 hours a week, but they may need to work nights and weekends in order to meet deadlines.

How do you become an architect?

Architects must be licensed before they can practice. In order to get a license: 1) You need a degree in architecture. Courses include architectural theory, building design, math, and science. 2) You must finish an internship. 3) Finally, you must pass all sections of a license exam. Architects sometimes take new classes to keep their skills fresh.

Architects must be able to visualize things and communicate well visually. Art classes are very helpful in doing this. Speaking, writing, and creativity are also important. Architects should be computer literate.

What are other similar jobs?

Construction managers

Civil engineers

Designers (commercial and industrial designers, interior designers, graphic designers)

Landscape architects

Urban planners

-U.S. Department of Labor, Bureau of Labor Statistics

Types of Architecture

Alan Gowans, Professor of History of Art at the University of Victoria, British Columbia categorizes basic architectural types into ten categories.

1. Monument and Tomb

Commemorates the past of a society such as the Iwo Jima Monument at Arlington National Cemetery or the Luther H. Peirce Memorial next to the Bangor Public Library.

2. Shrine and Sanctuary

A place of ceremonies and rituals, binding a community together, such as the National Cathedral in Washington, D.C., or your hometown church or synagogue.

3. Wall and Fort

Protection against attacks, such as the Great Wall of China or the Tower of London, a military barracks, or an armory.

4. Shelter

Basic protection against the elements; a barn for animals, bus shelter, or grain silo.

5. Homestead

A place to raise a family; your family's house. An essential element of a homestead is the hearth.

6. Palace

A living and working space for rulers such as Buckingham Palace, Versailles, or the White House; a place where government meets the people.

7. Public Works

Foundations of civilized life, such as windmills, roads, bridges, water works, the railroads and subways, airport terminals etc.

8. Mansion

A large homestead, often to include servants. These are built by wealthy individuals to proclaim superior social status, such as the Vanderbilt home in New York City, the Victoria Mansion in Portland, or a large Southern plantation. Included in the Mansion category is the apartment house, and hotels.

9. Shops and Offices

Facilities for distributing goods or services, such as a corner store to the Bangor Mall, or Moody's Diner to Hannaford's.

10. Amenities

Places for community welfare and recreation, such as hospitals, orphanages, libraries, museums, institutional housing such as nursing homes, fairgrounds, or a union hall.

Activities

Take each of the following and categorize them according to the previous list. You may not agree that certain structures belong in the categories that Gowans has created, but categorizing buildings will help you to think about them and their functions. You may have to do a little research first!

Your school _____

Your home _____

Your corner drug store _____

A farm's barn _____

The Paul Bunyan statue by the Bangor Auditorium _____

The State Capital Building in Augusta _____

St. Peter and St. Paul's Cathedral in Lewiston _____

The Alamo _____

The Breakers in Newport, Rhodes Island _____

Grand Central Station in New York City _____

Teachers: Answers are on page 9.

Can you think of other buildings?

Make a list of ten other buildings you can think of and categorize them into this list.

- 1. _____
- 2. _____
- 3. _____
- 4. _____
- 5. _____
- 6. _____
- 7. _____
- 8. _____
- 9. _____
- 10. _____

Values

In American society today, are some building types more important than others? Try listing 1-10 in the order of importance to you (1 being the *most* important). This list will tell you something about your values — what you consider most important and least important.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

Periods in Architecture

Note: While some periods may also refer to style, others may encompass several styles. For example, Antebellum is a period before the Civil War and would technically include all the structures built during the years just before 1861. This might include Federal, Greek Revival, Renaissance Revival, etc. The term "colonial" is often used by real estate agents to loosely refer to many houses of differing styles, but usually built before World War II and featuring 18th century motifs such as shutters. And remember that "style" refers to visual appearance and not function.

Colonial Pre-1776

Late-Medieval

The Late-Medieval style was originally developed in England between 1558 and 1625 and is characterized by steeply pitched roof, tall, massive chimneys, and small leaded casements (windows). Example: House of the Seven Gables. Originally built in 1668 the house was small with few rooms. Over the years with several additions, the house eventually grew to have 4-5 gables and 17 rooms. Nathaniel Hawthorne was related to one-time owners of the home and its gables inspired him to write the book *House of the Seven Gables* in 1851. When the house was being renovated in the early 20th century it was decided to "restore" the house to be more reflective of the novel than of the house as it was when Hawthorne visited. Thus, the house acquired seven gables rather than 4 or 5.

Georgian

This style was named for King George III of England and first seen in the United States in 1700 with the construction of the Wren Building in Williamsburg, Virginia. Georgian style is characterized by rigid symmetry, centrally located entrances, geometrical proportions, hipped roofs, and sash (double-hung) windows. Georgian homes are often two stories, four over four rooms. A single-story Georgian home is also referred to as a "Cape Cod." Georgian architecture reflected 16th century Renaissance ideals which were themselves influenced by classical Roman forms. The Palladian window, named for Italian architect Palladio, was sometimes a prominent feature of Georgian homes. This feature continued in the Federal period and it is sometimes difficult to tell the difference between the styles.

Federal 1790-1815

Federal architecture was created by two English brothers as an more decorative adaptation of Georgian style. It is characterized by a square or rectangular shape, with low hipped roofs and frequently three stories, Federal houses can be found in abundance throughout New England. Columns found in Federal structures are often simpler than those in Georgian styles. Windows were often oval or fan-shaped and rooms were similarly shaped. Example: Woodlawn (The Black House) in Ellsworth, Maine.

Greek Revival 1790 – 1860 (height 1820-1860)

Greek Revival structures often featured moldings on the exterior and interior, heavy cornices, horizontal transoms above the entrance, and columns. As in Greek architecture these American versions had angular forms and not the arches or fan windows found in Federal style buildings. Inspired by the marble from Greek buildings, they were often painted white. Ironically Greek temples were originally painted with bright colors and only with the passing of time have they become monochromatic. Greek Revival style was a metaphor for American democratic ideals, meant to convey the American philosophical heritage of the first great democratic society. The United States Treasury Building in Washington, D.C.

Renaissance Revival 1845 – 1885 & 1890 – 1915

Example: The Breakers in Newport, RI

Gothic Revival 1825 – 1870

Gothic Revival style marked a time when American had begun to grow weary of the rigid Greek forms. They were also reading novels by Sir Walter Scott who wrote romantic books about the Middle Ages. Gothic Revival style reflected these attitudes by referencing elaborate medieval architecture. These structures were often made of stone or brick and included steeply pitched roofs, pointed windows with decorative details (sometimes made of stained glass), grouped chimneys, quatrefoil (four-sided clover) shaped windows, single-story entry porches, and small spires on roofs. More elaborate versions might include gargoyles, towers, and abundant detail. As building with stone was costly, most masonry versions were public buildings and churches and not private homes. Those that were private homes, sometimes referred to as Gothic Cottages or Carpenter Gothic, were often framed with wood and located in rural areas.

The most famous example of Gothic Revival architecture in the United States is Lyndhurst, an all-marble estate in Tarrytown, New York. The architect, Alexander Jackson Davis, published a book that inspired other Americans to build in the Gothic Revival style. After the Civil War, a related style, High Victorian Gothic, grew out of the Gothic Revival movement. Later another version, called "Collegiate Gothic," was used in the buildings at Princeton and other universities.

Italianate 1850 – 1890

Becoming popular in America in the 1850s, Italianate houses drew their inspiration from villas in northern Italy. They are squarish in shape, have low-pitched hipped roofs, large windows, and broad overhanging eaves. They often feature decorative brackets, entrance tower, hooded moldings around windows, corner quoins, arcaded porches, and balustraded balconies. Example: The Victoria Mansion in Portland, and Osborne House on the Isle of Wight.

French Second Empire 1870 – 1895

Inspired by Napoleon III's civic transformations in Paris, this style came to America by way of France and England. Its most noticeable feature was the Mansard roof. Example: Renwick Gallery in Washington, D.C. Second Empire buildings may also have dormered windows,

Victorian Vernacular 1870 – 1895

Queen Anne 1874-1910

Although Queen Anne ruled England in the 18th century, her name conjured images of elegance and grandeur into later centuries and was thus chosen to represent this popular high Victorian style. Developed in Great Britain and displayed at the Centennial exposition in Philadelphia, the style is characterized by great complexity and eclecticism. These houses were often irregular in construction with contrasting materials such as brick or stone on the first floor and upper floors of stucco, clapboard, or shingles. Sometimes these buildings had corner turrets and massive medieval chimneys. The layout of interior rooms was much less symmetrical in Queen Anne style homes and often contained dark woods, a departure from plaster and wallpapers of the past. Additionally, Queen Anne houses often had wide front porches, bay windows, and steep roofs.

Shingle 1880 – 1910

Shingle Style houses can take on many forms. Some have tall turrets, suggestive of Queen Anne architecture. Some have gambrel roofs, Palladian windows, and other Colonial Revival details. Some Shingle houses have features borrowed from Tudor, Gothic and Stick styles. But, unlike those styles, Shingle architecture is relaxed and informal. Shingle houses do not have the lavish decorations that were popular during the Victorian era.

The architectural historian Vincent Scully coined the term "Shingle Style" because these homes are usually sided in rustic cedar shingles. However, not all Shingle Style houses are shingle-sided. You will recognize them by their complicated shapes and rambling, informal floor plans.

A shingled home does not stand on ceremony. It blends into the landscape of wooded lots. Wide, shady porches encourage lazy afternoons in rocking chairs. The roughhewn siding and the rambling shape suggest that the house was thrown together without fuss or fanfare.

In Victorian days, shingles were often used as ornamentation on houses in the Queen Anne and other fancy styles. But Henry Hobson Richardson, Charles McKim, Stanford White and even Frank Lloyd Wright began to experiment with shingle siding. They used natural colors and informal compositions to suggest the rustic homes of New England settlers. By covering most or all of a building with shingles stained a single color, architects created an uniform, unembellished surface. Monotoned and unornamented, these homes celebrated the honesty of form, the purity of line.

Shingle Style homes usually have these features:

Continuous wood shingles on siding and roof, irregular roof line, cross gables, eaves on several levels, porches, and an asymmetrical floor plan.

Some Shingle Style homes may also have these features:

Wavy wall surface, patterned shingles, squat half-towers, Palladian windows, rough-hewn stone on lower stories, and stone arches over windows and porches.

Neo-Classical

This style became wildly popular at the end of the 1800s and the beginning of the 1900s. It was inspired by the mammoth White City of the 1893 World's Columbian Exposition in Chicago. Its most distinctive feature would be the lavish use of columns, usually Corinthian. Often features a classical pedimented entry with an entablature above the cornice line. Many Neoclassical buildings have windows grouped in twos or threes, with the main floor having semicircular arched windows.

Richardsonian Romanesque 1880 – 1900

Chateau 1880 – 1905

Swiss Chalet 1885 – 1910

Colonial Revival 1895 – 1930

The Colonial Revival style became popular in the late nineteenth century. It draws its inspiration from Georgian Colonial architecture. Buildings of this type have strictly symmetrical facades and are usually rectangular in plan with no or minimum projections. Eaves have classical detailing. Windows are usually double-hung sash except when Palladian windows are used for accent. The first house of this type appeared in Newport, Rhode Island in 1885-86.

Prairie 1905 – 1930

Craftsman 1910 – 1940

Bungalows were designed by the British for use in colonial India. Therefore, they are fashioned for warm weather. The roofs are hipped, thereby providing large attics for storage and for capturing the heat in the summer. Windows are grouped for greater sunlight and for greater ventilation. Bungalows have broad overhanging eaves, again to hold off the heat, as well as big porches to sit on in the evening. The **Craftsman** style, of which Bungalows are a subset, is characterized by simplicity and lack of the fanciful ornamentation one finds in Victorian homes. The Ratcliffe-Otterbourg House is an excellent local example of a Craftsman Bungalow.

Tudor Revival 1910 – 1940

Tudor Revival derives its inspiration from early England. These buildings lavishly feature stone, ornate chimneys, half-timberings, thick walls, dark interiors, and steep rooflines.

Spanish Mission 1910 – 1940

Art Deco and Moderne 1930 - 1950

Other resources:

<http://www.yale.edu/opa/v33.n13/story7.html>

Interesting interview with Vincent Scully on Architecture

http://www.metropolismag.com/html/content_1201/scu/index.html

Vincent Scully on the Twin Towers

Answers to Categories

Your school (10)

Your home (5)

Your corner drug store (9)

A farm's barn (4)

The Paul Bunyan statue by the Bangor Auditorium (1)

The State Capital Building in Augusta (6)

St. Peter and St. Paul's Cathedral in Lewiston (2)

The Alamo (3)

The Breakers in Newport, Rhodes Island (8)

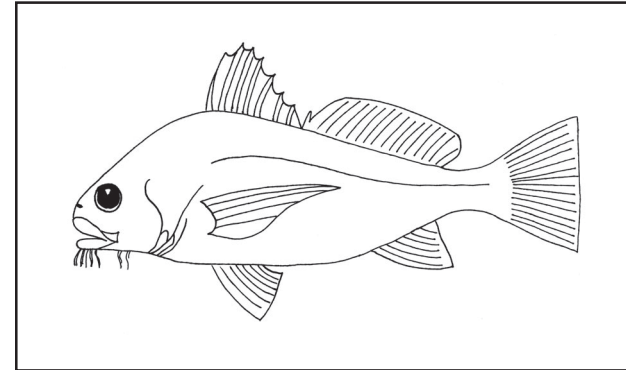
Grand Central Station in New York City (7)

Bony Fish Anatomy Worksheet

Teacher Information

*This activity is designed to be team-taught by the classroom and art teacher.
Use this guide in conjunction with fish-related art to teach your students the various external parts of a bony fish. Appropriate for grades 2-5.*

- Look at the artwork as a group and discuss differences between species. Talk about habitat and how it affects evolutionary development of physical characteristics.
- Explain the difference between bones and cartilage. Use the blank fish diagram to talk about each of the anatomical parts. Alternatively you could draw your own version on the board.
- Hand out the worksheet with the blank boxes and ask your students to fill in the answers. A properly labeled answer guide is provided for you.
- Incorporate a fish-making art activity after the worksheet. Suggestions are included after the answer guide.
- Maine Learning Results achievements are included.



Bony Fish Anatomy Information



Fish are cold-blooded animals that live in water and breathe using gills. Water goes in through the mouth and out through the gills, which take oxygen from the water. Most fish swim by moving their tail (also called the caudal fin) left and right. There are about 22,000 species of fish that began evolving around 480 million years ago.

There are many kinds of fish; some have bones but others, like sharks and rays have no bones, only cartilage. We are going to take a look at the external (outside) anatomy of bony fishes.

Fins

Each fin on a fish is designed to perform a specific function. Fins are appendages (attachments) used by the fish to maintain its position, move, steer, and stop. They are either single fins along the centerline of the fish, such as the dorsal (back) fins, caudal (tail) fin and anal fin, or paired fins, which include the pectoral (chest) and pelvic (hip) fins. Fishes such as catfish have another fleshy lobe behind the dorsal fin, called an adipose (fat) fin that is not illustrated in the following worksheet. The dorsal and anal fins primarily help fish to not roll over onto their sides. The caudal fin is the main fin for propulsion to move the fish forward. The paired fins assist with steering, stopping, and hovering.

Anal Fin

The fin on the lower side of the body near the tail that lends stability in swimming.

Pelvic Fin

Each of the paired fins on the lower side of the body, near the head.

Caudal Fin

In most fish, the Caudal or tail fin is the main propelling fin.

1st Dorsal Fin

The harder fin on the upper side of the body that lends stability in swimming.

Pectoral Fin

Each of the paired fins on either side of the body, near the head that allows side to side movement.

2nd Dorsal Fin

The softer fin on the upper side of the body that lends stability in swimming.

Eyes

Sight organs located on the head. Vision underwater poses many special problems. The most significant is the small amount of light available in all but the uppermost layers of water. Vision under water is limited to a few yards at best and fish do not use this as one of their primary senses.

Operculum (gill cover)

Is a flexible, bony plate that protects the sensitive gills. Gills are fleshy organs that are used for breathing - they are located on the side of the head. Water is "inhaled" through the mouth, passes over the gills and "exhaled" from beneath the operculum.

Lateral Line

A series of sensory pores (small openings) that are located along the sides of fish that sense vibrations in the water. It can easily be seen in fish as a band of darker looking scales running along the side.

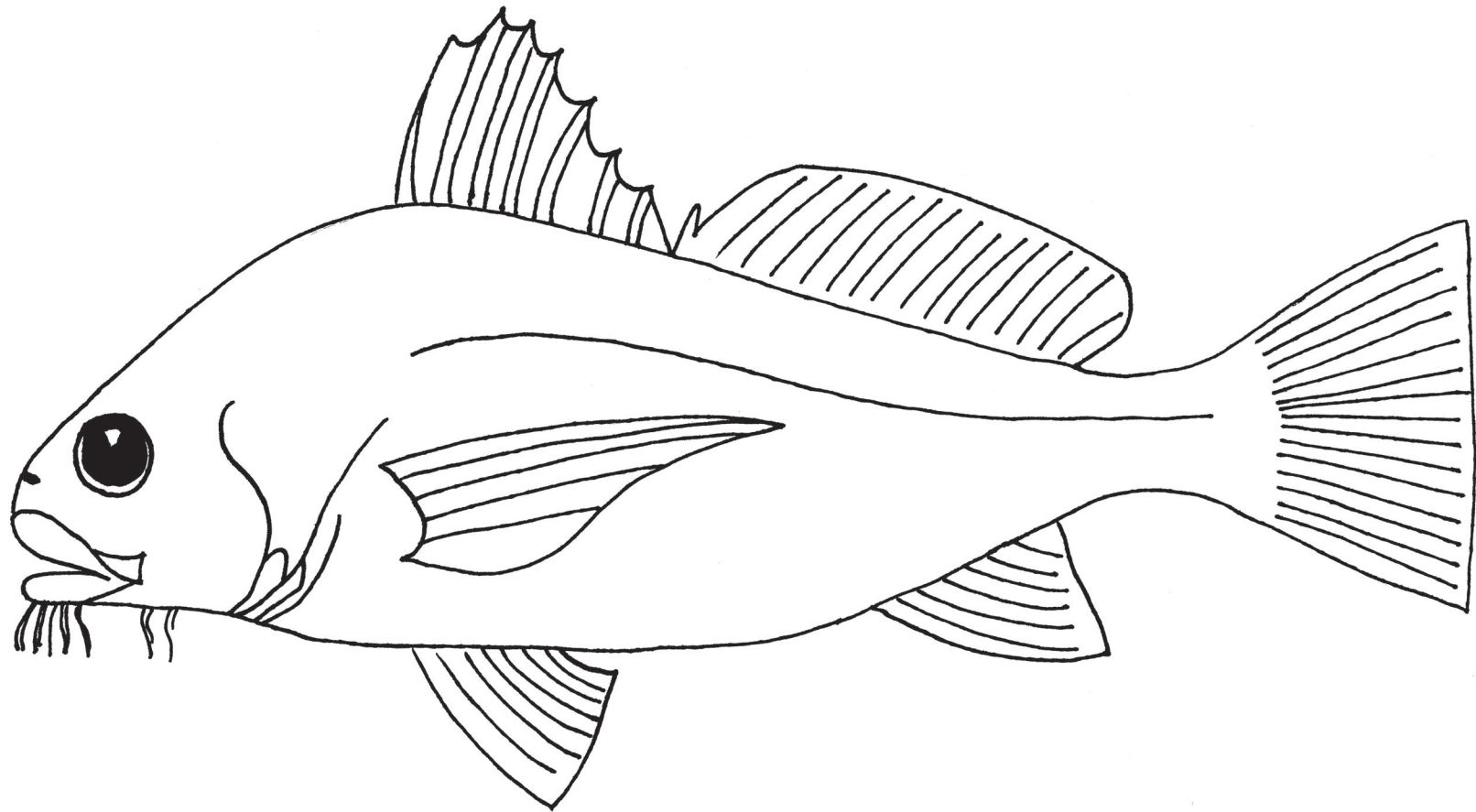
Mouth

The part of the body which the fish uses to catch food - it is located at the front of the body. The mouth's shape is a good clue to what fish eat. The larger it is the bigger the prey it can consume. Fish have a sense of taste and may sample items to taste them before swallowing if they are not obvious prey items. Some fish are omnivorous (eating both plant and animal matter). Some are primarily piscivorous (eating mostly other fish). A few are primarily herbivorous (eating plants). Fish may or may not have teeth depending on the species. Some fish even have teeth in their throat!

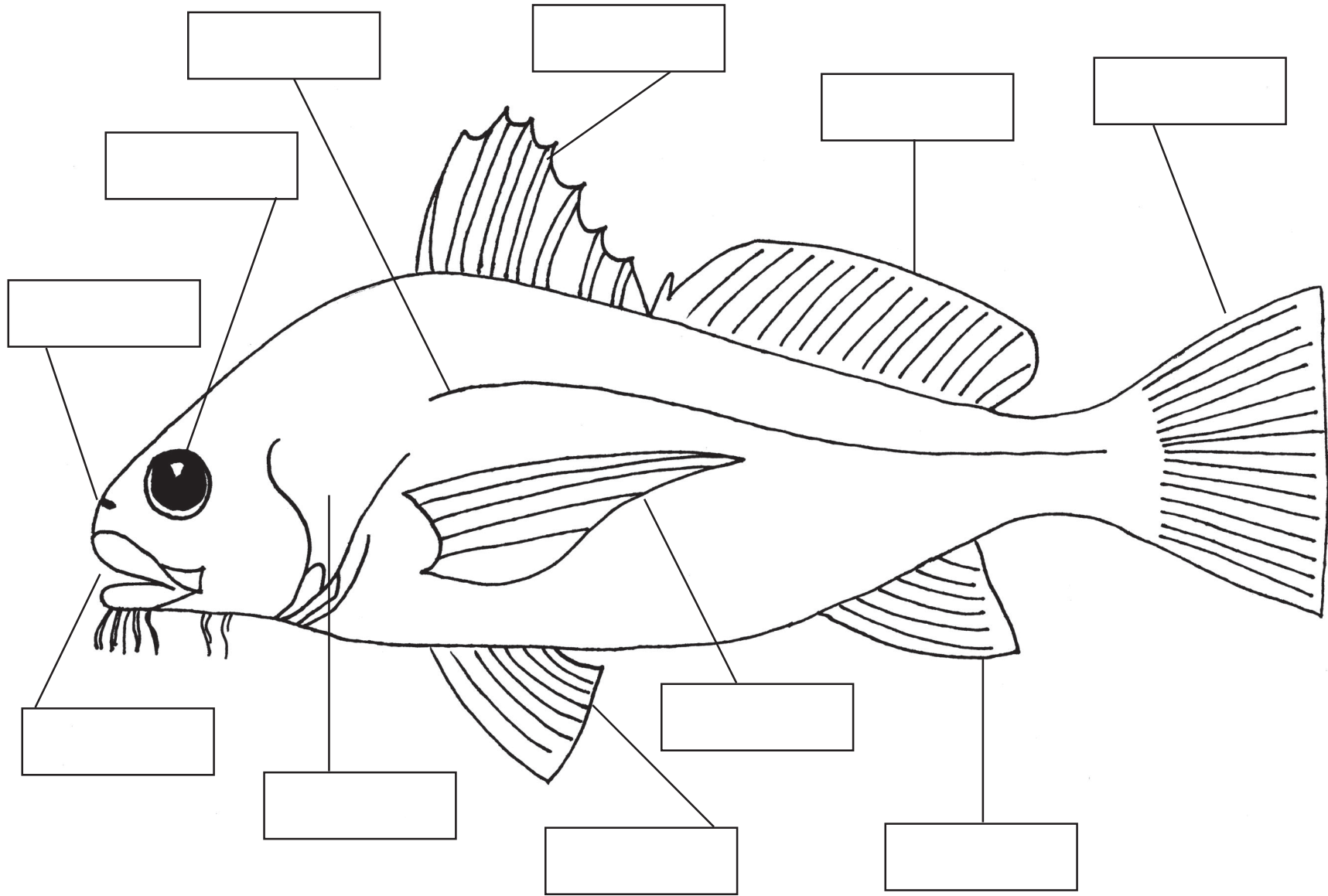
Nostril

Paired nostrils, or *nares*, in fish are used to detect odors in water and can be quite sensitive. In general fish use smell rather than sight to locate food. Eels and catfish have particularly well developed senses of smell.

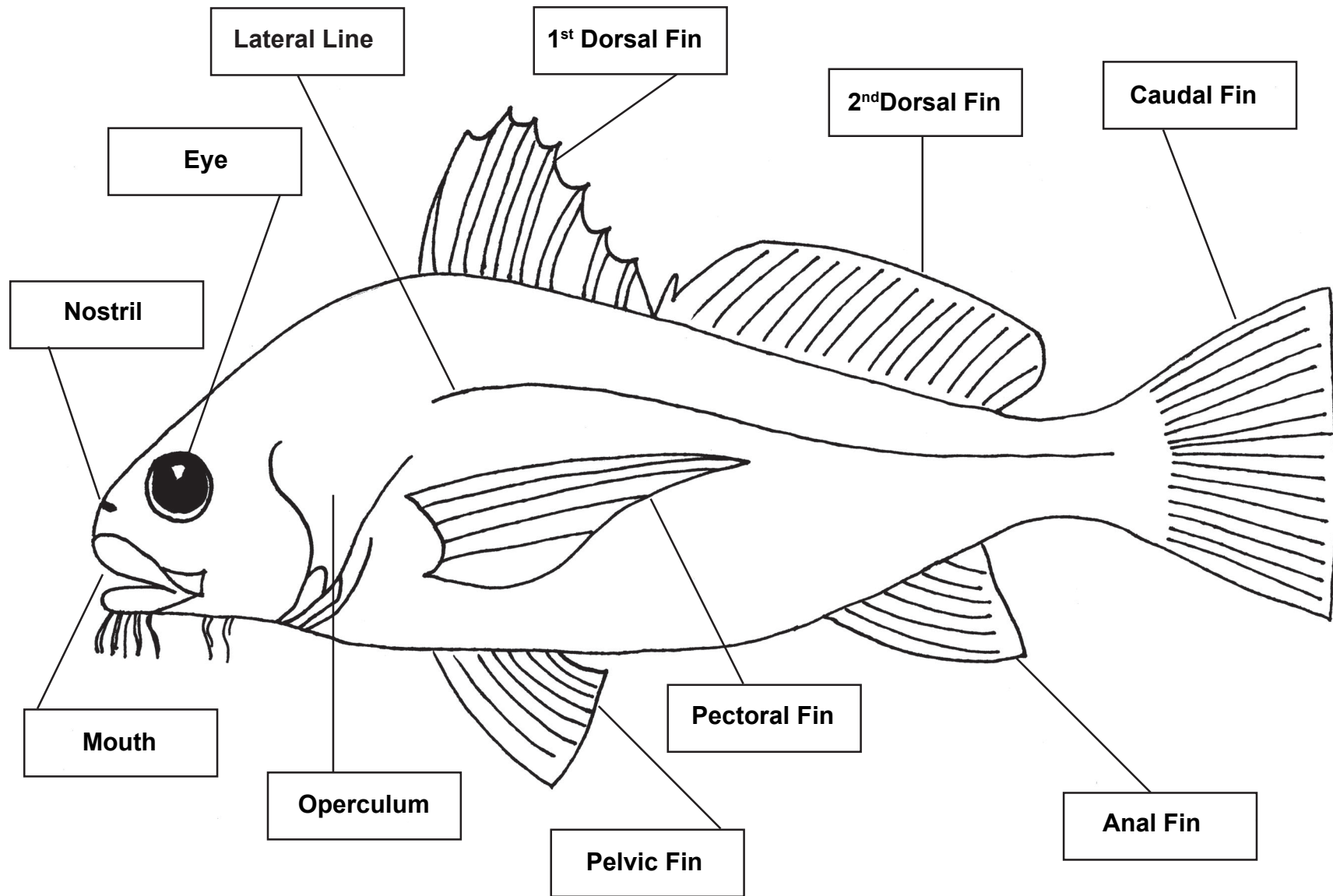




Bony Fish Anatomy



Bony Fish Anatomy



Possible Art Activities

To facilitate imaginative art making, be sure to show the class a variety of fish. Use artistic interpretations, books, photographs, and/or other visual aides. Be sure to discuss how physical attributes are often indicative of habitat. For example, some fish use camouflage to hide from larger predators, some fish are bioluminescent, and some fish are able to “fly.” If students are not already familiar with adaptation, you will need to facilitate additional activities to help establish the concept. Sea Semester at Woods Hole has developed an excellent activity for this purpose. It can be found at:
<http://www.sea.edu/academics/k12.asp?plan=specializedinsea>

Write habitat information on small pieces of paper. Make enough for each student to have at least two. Have them choose that number from a hat and then create a fish that reflects those attributes. They should work out their fish on a sketch and then place in within the appropriate context. For example: “saltwater” and “night feeder” might produce a a fish with a proboscis in a coral reef.

Great lessons about fish can be found at the following websites:

<http://www.dickblick.com/lessonplans>
http://seawifs.gsfc.nasa.gov/OCEAN_PLANET/HTML/search_educational_materials.html
<http://www.geocities.com/Athens/Atrium/5924/underthesea.htm>
<http://artsedge.kennedy-center.org/>

Maine Learning Results: Science and Technology Standards

A. Unifying Themes: Students apply the principles of systems, models, constancy and change, and scale in science and technology.

A1 Systems

Pre-K-2

Students recognize that parts work together, and make up whole man-made and natural objects.

- a. Explain that most man-made and natural objects are made of parts.
- b. Explain that when put together, parts can do things they could not do separately.

3-5

Students explain interactions between parts that make up whole man-made and natural things.

- a. Give examples that show how individual parts of organisms, ecosystems, or man-made structures can influence one another.
- b. Explain ways that things including organisms, ecosystems, or man-made structures may not work as well (or at all) if a part is missing, broken, worn out, mismatched, or misconnected.

A3 Constancy and Change

Pre-K-2

Students observe that in the physical setting, the living environment, and the technological world some things change over time and some things stay the same.

- a. Describe the size, weight, color, or movement of things over varying lengths of time and note qualities that change or remain the same.

3-5

Students identify and represent basic patterns of change in the physical setting, the living environment, and the technological world.

- a. Recognize patterns of change including steady, repetitive, irregular, or apparently unpredictable change.
- b. Make tables or graphs to represent changes.

E. The Living Environment: Students understand that cells are the basic unit of life, that all life as we know it has evolved through genetic transfer and natural selection to create a great diversity of organisms, and that these organisms create interdependent webs through which matter and energy flow. Students understand similarities and differences between humans and other organisms and the interconnections of these interdependent webs.

E1 Biodiversity

Pre-K-2

Students describe similarities and differences in the observable behaviors, features, and needs of plants and animals.

- a. Describe similarities and differences in the way plants and animals look and the things that they do.
- b. Describe some features of plants and animals that help them live in different environments.
- c. Describe how organisms change during their lifetime.

3-5

Students compare living things based on their behaviors, external features, and environmental needs.

- a. Describe how living things can be sorted in many ways, depending on which features or behaviors are used to sort them, and apply this understanding to sort living things.
- b. Describe the changes in external features and behaviors of an organism during its life cycle.

E3 Cells

Pre-K-2

Students describe parts and wholes of living things, their basic needs, and the structures and processes that help them stay alive.

- a. List living things and their parts.
- b. Explain that parts of living are so small we can only see them using magnifiers.
- c. List the basic things that most organisms need to survive.
- d. Identify structures that help organisms do things to stay alive.

3-5

Students describe how living things are made up of one or more cells and the ways cells help organisms meet their basic needs.

- a. Give examples of organisms that consist of a single cell and organisms that are made of a collection of cells.
- b. Compare how needs of living things are met in single-celled and multi-celled organisms.

E5 Evolution

Pre-K-2

Students describe similarities and differences between present day and past organisms that helped the organisms live in their environment.

- a. Describe some organisms' features that allow the organisms to live in places others cannot.

3-5

Students describe the fossil evidence and present explanations that help us understand why there are differences among and between present and past organisms.

- a. Explain advantages and disadvantages gained when some individuals of the same kind are different in their characteristics and behavior.

Color and Shape

Although easily adapted for other applications, this activity was developed for use with the following Museums by Mail program:

- *Color Creates Form* (MBM 11)
-

As a class look at and talk about the exhibit for 20-30 minutes. Guiding questions are included on page 2 to help facilitate interactive communication.

After the discussion students will be able to complete the following activity which will help them further understand the relationship between shape and color in abstract compositions. Stencils will be used as a method for achieving a unified, but patterned composition.

Adaptations have been provided for each grade level (Pre K-8) and Maine Learning Results achievements begin on page 8.

Guiding Questions for Discussion

Using image #1 and #2

What do you see?

What time of year do you think it is? Why?

Where do you think this is?

How would the image change if the artist left out the line in the road?

Is this artwork interesting to you? Explain.

Using image #5

What do you see? In the foreground? Middle ground? Background?

What time of year do you think it is? Why?

Where do you think this is?

Is this work interesting to you? Explain.

Using Image #3

What do you see?

What do you think the artist was trying to say?

What do you like most?

Why do you think the artist used a more abstract approach than a realistic one?

Using Image #4

What do you see?

What do you think the artist was trying to say?

Why do you think the artist included the word "Moose?" Why not "frog?"

Why do you think the artist included hinges?

Why do you think the artist used a more abstract approach than a realistic one?

Using all images

What do you think about the color?

Do you like the art? Explain.

What are your favorite parts?

Can you name and point to some "elements?"

Can you name and point to some "principles?"

Note: Elements and Principles are included for reference on pages 6-7.

Explain that color and shape, even when some subjects are recognizable, can create interesting abstract-like compositions. Abstract art is sometimes just an exploration of these relationships, but often represents emotions, feelings, ideas, or conveys messages of some kind. As an artist, by choosing certain colors and shapes you can create certain responses and feelings.

For example, you can ask the students:

-What colors seem sad, happy, crazy, new, old, etc.?

-What shapes are more pleasing to you?

-Can you see how the artists used pattern and repetition in the artwork? Point out some areas.

Pre K-1

Adapt as necessary for ages and abilities. Overlapping and more complex shapes may only be suited to older children.

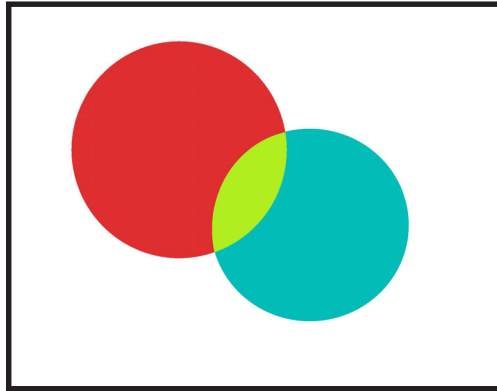
Materials for teacher: 80lb Construction Paper (any color), pencil, scissors, shapes to trace or items to aid with creating simple shapes (compass, ruler, protractor, triangle ruler, etc.).

Materials for student: 9x12 sheet of white paper, pencil, crayons

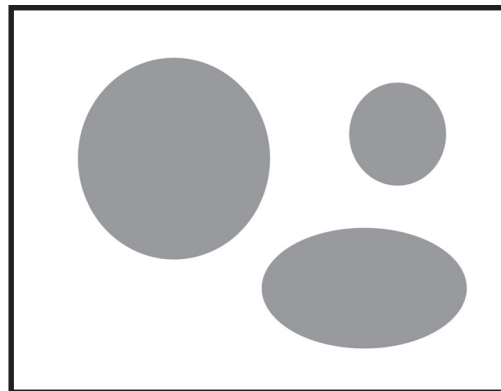
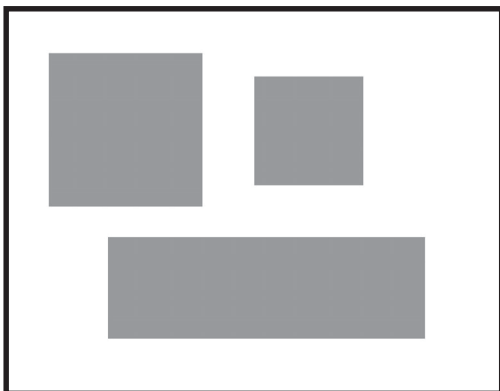
Make enough stencils of simple shapes like circles, squares, or rectangles to give three to each student. Each student should receive three different sizes of the *same* shape.

With a pencil students should trace their shapes onto the white paper. They should overlap the drawings on the sheet until it is completely full. Students should then color inside the lines until the entire sheet of paper is colored. Each space contained within lines should be colored differently so that the shapes made by overlaps are a different color than the main shape.

Example:



Stencil possibilities:



2-4

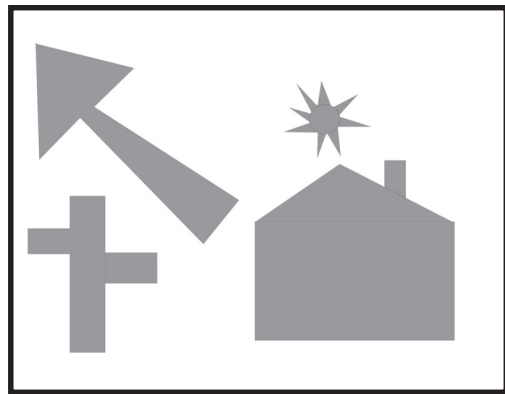
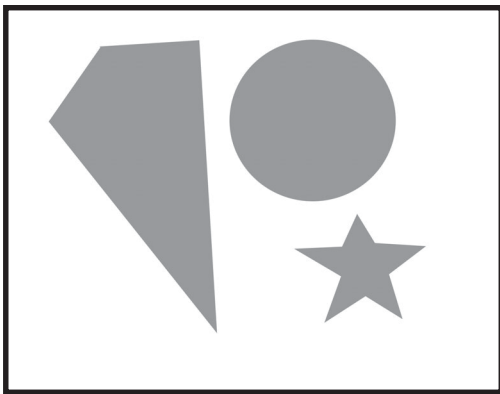
Materials for teacher: shapes to trace or items to aid with creating simple shapes (jar lids, cds, small boxes, etc.)

Materials for student: 80lb Construction Paper (any color), 9x12 sheet of white paper, pencil, colored pencils, crayons, scissors

Either create a variety of shapes students can trace to make their own stencils or have items available for tracing (like different jar lids). Students will trace three shapes of their choosing onto construction paper which they will cut out.

With a pencil students should trace their shapes onto the white paper. If the shape has irregular sides they should flip the stencil over periodically to get a mirror image. Students should overlap the drawings on the sheet until it is completely full. They may then color their drawing inside the lines until the entire sheet of paper is colored. Encourage students to use both colored pencils and crayons, even layering them over each other.

Stencil possibilities:



Materials for teacher: none

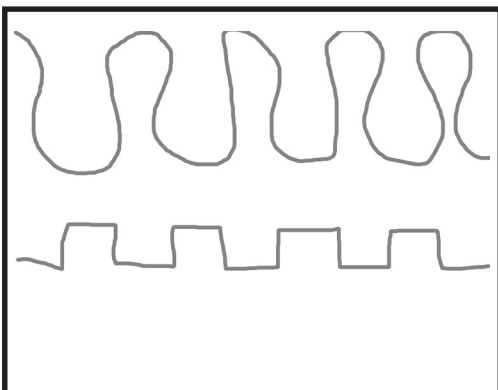
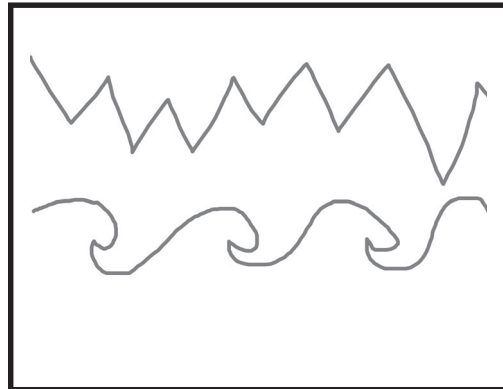
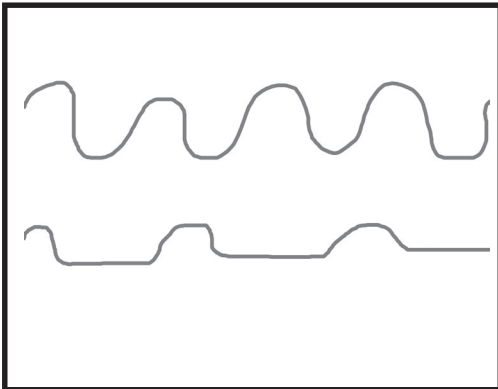
Materials for student: 80lb Construction Paper (any color), pencil, 9x12 sheet of white paper, pencil, colored pencils, scissors, artist tape

Have students create a drawing that divides the construction paper in three (examples below). They will then cut out the three shapes to use as stencils.

Secure one stencil to the white paper with artist tape (looped underneath or in an area that won't affect the next step). Have students begin by shading along stencil's edge with colored pencil, working right to left or left to right. They should blend the color smoothly and consistently along the total length of the stencil line. Reposition the shape and repeat in a new color. Shade color over color. Alter and move the stencil as many times as desired.

Remember to flip the stencil to make a new shape. Use only part of a stencil or stack the stencils to produce new lines. Keep the pencil strokes consistent but vary the length of the strokes. Make certain to use dark and light shading to enhance the rich color.

Stencil possibilities:



Elements of Art & Design:

- **Light** Either the sensation of light, a source of light, its illumination, the representation of it in a work of art, or awareness as if there were light on a subject.
- **Texture** An element of art which refers to the surface quality or “feel” of an object, its smoothness, roughness, softness, etc. Textures may be actual or simulated. Actual textures can be felt with the fingers, while simulated textures are suggested by the way the artist has painted certain areas of a picture.
- **Shape** An enclosed space defined and determined by other art elements such as line, color, value, and texture. In painting and drawing, shapes may take on the appearance of solid three-dimensional object even though they are limited to two dimensions.
- **Line** A mark with length and direction(s). An element of art that refers to an identifiable path of a point moving in space. Types of line include: vertical, horizontal, diagonal, straight or ruled, curved, bent, angular, thin, thick or wide, interrupted (dotted, dashed, broken, etc.), blurred or fuzzy, controlled, freehand, parallel, hatching, meandering, and spiraling. Often it defines a space, and may create an outline or contour, define a silhouette; create patterns, or movement, and the illusion of mass or volume. It may be two-dimensional (as with pencil on paper) three-dimensional (as with wire) or implied (the edge of a shape or form).
- **Space** An element of art that refers to the distance or area between, around, above, below, or within things. It can be described as two-dimensional or three-dimensional; as flat, shallow, or deep; as open or closed; and as positive or negative.
- **Color** Produced when light strikes an object and then reflects back to the eyes.

It has three characteristics:

Hue refers to the name of a color, e.g. red, blue, yellow.

Intensity refers to the purity and strength of a color, e.g. bright red or dull red.

Value refers to the lightness or darkness of a color. Value is an especially important element in works of art when color is absent.

Principles of Art & Design:

Balance The way in which the elements of art are arranged to create a feeling of stability in a work. It can be described as asymmetrical, radial, or symmetrical.

Emphasis The use of any technique that stresses or gives dominance to a single feature of an artwork. Artists often use emphasized elements to direct a viewer's attention to what they consider to be the most important aspects of a composition.

Harmony A way of combining elements of art in order to accent their similarities and join the aspects of a composition into a cohesive whole.

Movement Often implied, it can be achieved by arranging the elements of art in such a way that the viewer's eye is invited to jump rapidly or glide smoothly from one to the next.

Pattern The repetition of anything in order to create a design.

Rhythm A way of combining elements of art in order to produce the look and feel of movement, especially with a visual tempo or beat.

Proportion (or scale) refers to the relationships of the size of objects in a body of work. Proportion gives a sense of size perceived as a relationship of objects; from small to large.

Contrast The use of opposing elements, such as values, colors, forms, or lines, in proximity to produce an intensified effect in a work of art. Contrast can be used to create an area of emphasis.

Color and Shape

Maine Learning Results: English Language Arts Standards

E. Listening and Speaking: Students listen to comprehend and speak to communicate effectively.

E1 Listening

Pre-K-2

Students use early active listening skills.

- a. Ask relevant questions at appropriate times.
- b. Converse without interrupting.
- c. Follow one-step and two-step oral instructions.

3-5

Students apply active listening skills.

- a. Ask clarifying questions.
- b. Attend and respond appropriately to classmates and adults.
- c. Follow multi-step oral instructions.

6-8

Students adjust listening strategies to understand formal and informal discussion, debates or presentations and then apply the information.

- a. Ask appropriate clarifying questions.
- b. Summarize and apply information presented.
- c. Acknowledge and build upon the ideas of others.

E2 Speaking

Pre-K-2

Students use speaking skills to communicate.

- a. Make clear requests at appropriate times.
- b. Make simple presentations using eye contact.
- c. Use voice level appropriate to the situation.
- d. Share stories and information and support opinions using oral and visual examples.

3-5

Students use active speaking skills to communicate effectively in a variety of contexts.

- a. Explain ideas clearly and respond to questions with appropriate information.
- b. Speak using eye contact, clear enunciation, clear gestures for emphasis, and appropriate volume and rate.
- c. Share information summarized from reading, listening, or viewing and form a position on a topic, supporting the position with a variety of print and non-print sources.

6-8

Students adjust speaking strategies for formal and informal discussions, debates, or presentations appropriate to the audience and purpose.

- a. Organize and present information logically.
- b. Adjust volume, tone, eye contact, and gestures to suit the audience.
- c. Use conventions of Standard American English.
- d. Seek feedback and revise to improve effectiveness of communication.
- e. Select appropriate media, relevant to audience and purpose that support oral, written, and visual communication.

Maine Learning Results: Visual Arts Standards

A. Disciplinary Literacy: Students show literacy in the art discipline by understanding and demonstrating concepts, skills, terminology, and processes.

A1 Artist's Purpose

Pre-K-2

Students recognize a variety of purposes for making art, including telling a story, communicating emotion, or beautifying functional objects.

3-5

Students explain purposes for making art in different times and places, and the relationship to cultural traditions, personal expression, and communication of beliefs.

6-8

Students explain and compare different purposes of artists and their artwork, in the context of time and place.

A2 Elements of Art and Principles of Design

Pre-K-2

Students identify features of composition.

- a. Identify Elements of Art: color, form, line, shape, space, texture, and value.
- b. Identify Principles of Design including pattern and balance.

3-5

Students describe features of composition.

- a. Describe Elements of Art: color, form, line, shape, space, texture, and value.
- b. Describe Principles of Design including balance, contrast, emphasis, movement, and pattern.

6-8

Students compare features of composition both within an art work and among art works.

- a. Compare Elements of Art: color, form, line, shape, space, texture, and value.
- b. Compare Principles of Design including balance, contrast, emphasis, movement, pattern, rhythm, and unity.

B. Creation, Performance, and Expression: Students create, express, and communicate through the art discipline.

B1 Media Skills

Pre-K-2

Students use basic media, tools and techniques to create original art works.

3-5

Students use a variety of media, tools, techniques, and processes to create original art works.

6-8

Students choose suitable media, tools, techniques, and processes to create original art works.

B2 Composition Skills

Pre-K-2

Students use Elements Of Art and Principles Of Design to create original art works.

3-5

Students use Elements of Art and Principles of Design to create original art works including paintings, three-dimensional objects, drawings from imagination and real life, and a variety of other media and visual art forms.

6-8

Students use Elements of Art and Principles of Design to create original art works that demonstrate different styles in paintings, three-dimensional objects, drawings from imagination and real life, and a variety of other media and visual art forms.

B3 Making Meaning

Pre-K-2

Students create art works that communicate ideas and feelings and demonstrate skill in the use of media, tools, and techniques.

3-5

Students create art works that communicate ideas, feelings, and meanings and demonstrate skill in the use of media, tools, techniques, and processes.

6-8

Students create art works that communicate an individual point of view.

- a. Demonstrate skills in the use of media, tools, techniques, and processes.
- b. Demonstrate knowledge of visual art concepts.

D. Aesthetics and Criticism: Students describe analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

D1 Aesthetics and Criticism

Pre-K-2

Students observe, listen to, describe and ask questions about art forms.

- a. Describe the art form by applying grade span appropriate arts concepts, terminology, skills, and processes as referenced in Standard A: Disciplinary Literacy.
- b. Ask questions about the art form to further understand how the artist created/performed the work of art.
- c. Recognize a variety of purposes for making/performing art works, including telling a story and communicating emotions and ideas.

3-5

Students describe and compare art forms.

- a. Describe and compare art forms by applying grade span appropriate arts concepts, terminology, skills, and processes as referenced in Standard A: Disciplinary Literacy.
- b. Ask questions about an art form to further understand the concepts, skills, and processes used to create/perform the work of art.
- c. Explain purposes for making art in different times and places, including cultural traditions, personal expression, and communication of beliefs.

6-8

Students compare and analyze art forms.

- a. Compare and analyze art forms by applying grade span appropriate concepts, vocabulary, skills, and processes as referenced in Standard A: Disciplinary Literacy.
- b. Compare the quality and effectiveness of art works using multiple criteria from observations, print and/or non-print resources.
- c. Compare the effectiveness of selected media, techniques, and processes in communicating ideas.
- d. Explain and compare different purposes of artists and art work in the context of time and place.

E. Visual and Performing Arts Connections: Students understand the relationship among the arts, history and world culture; and they make connections among the arts and to other disciplines, to goal-setting, and to interpersonal interaction.

E3 Goal-Setting

Pre-K-2

Students identify choices that lead to success in the arts.

3-5

Students identify and demonstrate choices that will lead to success in the arts including time management, interpersonal interactions, skill development, and goal-setting.

6-8

Students set goals related to time management, interpersonal interactions, or skill development that will lead to success in the arts.

E5 Interpersonal Skills

Pre-K-2

Students identify positive interpersonal skills that impact the quality of their art and participation in the arts.

- a. Getting along with others.
- b. Respecting differences.
- c. Working as a team/ensemble.
- d. Managing conflict.
- e. Accepting/giving/using constructive feedback.
- f. Accepting responsibility for personal behavior.
- g. Demonstrating ethical behavior.
- h. Following established rules/etiquette for observing/listening to art.
- i. Demonstrating safe behavior.

3-5

Students identify and demonstrate the positive interpersonal skills necessary to get along with others and participate in the arts.

- a. Getting along with others.
- b. Respecting differences.
- c. Working as a team/ensemble.
- d. Managing conflict.
- e. Accepting/giving/using constructive feedback.
- f. Accepting responsibility for personal behavior.
- g. Demonstrating ethical behavior.
- h. Following established rules/etiquette for observing/listening to art.
- i. Demonstrating safe behavior.

6-8

Students demonstrate positive interpersonal skills and analyze how interpersonal skills affect participation in the arts.

- a. Getting along with others.
- b. Respecting differences.
- c. Working as a team/ensemble.
- d. Managing conflict.
- e. Accepting/giving/using constructive feedback.
- f. Accepting responsibility for personal behavior.
- g. Demonstrating ethical behavior.
- h. Following established rules/etiquette for observing/listening to art.
- i. Demonstrating safe behavior.

Comparing and Contrasting Maine with Other States

This activity was created for grades 3-5 but may be adapted for other age groups or abilities.

Ideally this activity should involve the classroom/social studies teacher *and* the art teacher. It is intended to be used with the following Museums by Mail programs:

- *19th Century Maine* (MBM 1)
- *Scenes of Our State* (MBM 2)
- *Maine Coastal Watercolors* (MBM 3)
- *Silkscreens by Frances Hamabe* (MBM 10)
- *Coastal Maine Photographs* (MBM 23)
- *Watercolors of Maine by Doris Holman* (MBM 24)

Related Material:

Guiding Questions for Looking at and Discussing Art (included)

A Brief History of Maine (included)

Elements and Principles of Art and Design (included)

List Templates (included) List 1: 1 copy per student;
List 2 & 3: 1 copy per group of four

Begin this activity by looking at the art from a MBM exhibit. Spend at least 30 minutes looking at and discussing the artwork. Encourage students to express their thoughts on what they are seeing. Guiding questions have been provided to help with this process. Maine Learning Results achievements are included for each step.

Step One

Divide the class into groups of four. In each group try to have someone who was born in another state. If there is no one that was born in another state, then each group should choose a state by looking at a map. Each group should research a brief history of Maine and the other chosen state. Review the *Brief History of Maine* as a class if needed. You may also wish to have a variety of research material available for students to use.

Students should take notes understanding that the goal of this research is to create Lists 1 and 2 below.

Step Two

Each group will make a total of three lists. The class will make one list together.

List 1 (Each student will make this list individually)

Have students name the ten most well-known things about Maine. (landscape features, animals, climate, etc.)

List 2 (Discuss and make this list as a group)

Have students name the ten most well-known things about the other state that was chosen. If the students can not determine this based on initial research inform them that it is acceptable to make an educated guess based on what they do know.

List 3 (Discuss and make list as a group)

Each group should look at List #1 (4-total) and #2 (1-total) and make a master list of all the things the states have in common. Inform the students that the states may share all ten things or none.

Class List (Discuss and make list as a class)

Reassemble the groups together as a class and review all #3 lists. What do all the states have in common? Write these attributes on the board.

Step Three

Use the final common attributes to inspire individual works of art. Explain to the students that they are to imagine a place that has those common features and to create a work of art based on those attributes.

It is suggested that students create a landscape painting or perhaps a map, but you may instead wish to encourage a different medium. Perhaps students can use found objects to create a 3-D sculpture, or they could even write a story about this place and illustrate it with colored pencils.

Students could make a diorama of their imagined place using principles of scale. Have the class paint *only* their backgrounds. The middle ground and foreground will be created as separate pieces using cardboard, paper, and constructed or found items. This makes the concept of scale a little more challenging. If you have a digital camera you can also add another dimension to the diorama by having them include a picture of themselves. This will require students to decide what they will be doing in the landscape and where they will be positioned. The photo will be taken and printed with this in mind. Students can then place themselves in their completed diorama.

Step Four

Discuss the finished artwork as a class and encourage students to explain their decision-making process.

Guiding Questions for Looking at and Discussing Art

Explain to students that they are first to look carefully at the art work. You may choose to hold up a single piece at a time or look at the exhibit as a whole.

Once the students have looked quietly you may begin to ask them questions. Inform students that the first part is non-judgmental, simply stating observations. No one is to say, "I like . . ." or "I don't like . . ." Ask them to say instead something like, "The first thing I see is . . ." or "This . . . stands out for me because of the . . ." (size, color, brightness, placement, subject, contrast, etc.). A discussion of the *Elements and Principles of Art and Design* might help to facilitate this part of the discussion.

Now that the students have looked and analyzed, they may make judgments. The following questions will help them through this process.

- Based on your observations, what do you think the artist was trying to say?
- What do you think it means?
- How does it make you feel?
- Does it remind you of anything (another artwork, a person, something in your life)?
- What are the feelings and meanings this artwork represents?
- If you were to change something what would it be and why?
- Do you like it? Explain.

A Brief History of Maine

Elements of Art & Design

Light Either the sensation of light, a source of light, its illumination, the representation of it in a work of art, or awareness as if there were light on a subject.

Texture An element of art which refers to the surface quality or “feel” of an object, its smoothness, roughness, softness, etc. Textures may be actual or simulated. Actual textures can be felt with the fingers, while simulated textures are suggested by the way the artist has painted certain areas of a picture.

Shape An enclosed space defined and determined by other art elements such as line, color, value, and texture. In painting and drawing, shapes may take on the appearance of solid three-dimensional object even though they are limited to two dimensions.

Line A mark with length and direction(s). An element of art that refers to an identifiable path of a point moving in space. Types of line include: vertical, horizontal, diagonal, straight or ruled, curved, bent, angular, thin, thick or wide, interrupted (dotted, dashed, broken, etc.), blurred or fuzzy, controlled, freehand, parallel, hatching, meandering, and spiraling. Often it defines a space, and may create an outline or contour, define a silhouette; create patterns, or movement, and the illusion of mass or volume. It may be two-dimensional (as with pencil on paper) three-dimensional (as with wire) or implied (the edge of a shape or form).

Space An element of art that refers to the distance or area between, around, above, below, or within things. It can be described as two-dimensional or three-dimensional; as flat, shallow, or deep; as open or closed; and as positive or negative.

Color Produced when light strikes an object and then reflects back to the eyes.

It has three characteristics:

Hue refers to the name of a color, e.g. red, blue, yellow.

Intensity refers to the purity and strength of a color, e.g. bright red or dull red.

Value refers to the lightness or darkness of a color. Value is an especially important element in works of art when color is absent.

Principles of Art & Design

Balance The way in which the elements of art are arranged to create a feeling of stability in a work. It can be described as asymmetrical, radial, or symmetrical.

Emphasis The use of any technique that stresses or gives dominance to a single feature of an artwork. Artists often use emphasized elements to direct a viewer's attention to what they consider to be the most important aspects of a composition.

Harmony A way of combining elements of art in order to accent their similarities and join the aspects of a composition into a cohesive whole.

Movement Often implied, it can be achieved by arranging the elements of art in such a way that the viewer's eye is invited to jump rapidly or glide smoothly from one to the next.

Pattern The repetition of anything in order to create a design.

Rhythm A way of combining elements of art in order to produce the look and feel of movement, especially with a visual tempo or beat.

Proportion (or scale) refers to the relationships of the size of objects in a body of work. Proportion gives a sense of size perceived as a relationship of objects; from small to large.

Contrast The use of opposing elements, such as values, colors, forms, or lines, in proximity to produce an intensified effect in a work of art. Contrast can be used to create an area of emphasis.

List 1

State: M A I N E

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

List 2

State: _____

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

List 3 (What's in common?)

States: **M A I N E** and _____

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

9. _____

10. _____

Comparing and Contrasting Maine with Other States

Maine Learning Results: Social Studies

A. Applications of Social Studies Processes, Knowledge, and Skills: Students apply critical thinking, a research process, and discipline-based processes and knowledge from civics/government, economics, geography, and history in authentic contexts.

A1 Researching and Developing Positions on Current Social Studies Issues

Pre-K-2

Students identify and investigate research questions related to social studies by locating, organizing, and sharing information.

- a. Identify questions related to social studies.
- b. Follow an established procedure for locating sources appropriate to reading level.
- c. Locate and collect information for a specific purpose from sources including maps, photographs, charts, and graphs.
- d. Organize findings.
- e. Share information gathered using oral and visual examples.

3-5

Students identify and answer research questions related to social studies, by locating and selecting information and presenting findings.

- a. Identify research questions related to social studies - seeking multiple perspectives from varied sources.
- b. Identify key words and concepts related to research questions, making adjustments when necessary.
- c. Locate and access information by using text features.
- d. Collect, evaluate, and organize for a specific purpose.
- e. Communicate findings from a variety of print and non-print sources.

A2 Making Decisions Using Social Studies Knowledge and Skills

Pre-K-2

Students make individual and collaborative decisions on matters related to social studies using research and discussion skills.

- a. Share ideas and listen to the ideas of others to reach individual and collaborative decisions and make plans.
- b. Make a real or simulated decision related to the classroom, school, or beyond by applying appropriate and relevant social studies skills, including research skills, and relevant information.

3-5

Students make individual and collaborative decisions on matters related to social studies using relevant information and research and discussion skills.

- a. Contribute equitably to collaborative discussions, examine alternative ideas, and work cooperatively to share ideas, and individually and collaboratively develop a decision or plan.
- b. Make a real or simulated decision related to the classroom, school, community, or civic organization by applying appropriate and relevant social studies knowledge and skills, including research skills, and other relevant information.

D. Geography: Students draw on concepts and processes from geography to understand issues involving people, places, and environments in the community, Maine, the United States, and world.

D1 Geographic Knowledge, Concepts, Themes, and Patterns

Pre-K-2

Students understand the nature and basic ideas of geography.

- c. Use basic maps and globes to identify local and distant places and locations, directions (including N, S, E, and W), and basic physical, environmental, and cultural features.

Maine Learning Results: English Language Arts

B. Writing: Students write to express their ideas and emotions, to describe their experiences, to communicate information, and to present or analyze an argument.

B3 Argument/Analysis

Pre-K-2

Students write to inform an audience on a specific topic.

- a. Write brief descriptions of objects, people, places, or events.
- b. Record and share, in writing, information that has been gathered.

3-5

Students write to identify and explain a position to an identified audience.

- a. Summarize information from reading, listening, or viewing.
- b. Write about a central question or idea by using relevant supporting facts and details.

C. Research: Students engage in inquiry by developing research questions, accessing and verifying a variety of sources, communicating findings, and applying the conventions of documentation. Students present findings orally, in writing, or using mixed media.

C1 Research

Pre-K-2

Students answer research questions by gathering information from print and non-print sources.

- a. Follow an established procedure for locating sources appropriate to reading level.
- b. Collect information for a specific purpose.
- c. Organize findings.
- d. Share information gathered using oral and visual examples.

3-5

Students create, identify, and answer research questions by gathering information from print and non-print sources and documenting sources and communicating findings.

- a. Identify key words and concepts related to research questions, making adjustments when appropriate.
- b. Locate and access information by using text features.
- c. Collect, evaluate, and organize information for a specific purpose.
- d. Communicate findings from a variety of print and non-print sources.

E. Listening and Speaking: Students listen to comprehend and speak to communicate effectively.

E1 Listening

Pre-K-2

Students use early active listening skills.

- a. Ask relevant questions at appropriate times.
- b. Converse without interrupting.
- c. Follow one-step and two-step oral instructions.

3-5

Students apply active listening skills.

- a. Ask clarifying questions.
- b. Attend and respond appropriately to classmates and adults.
- c. Follow multi-step oral instructions.

E2 Speaking

Pre-K-2

Students use speaking skills to communicate.

- a. Make clear requests at appropriate times.
- b. Make simple presentations using eye contact.
- c. Use voice level appropriate to the situation.
- d. Share stories and information and support opinions using oral and visual examples.

3-5

Students use active speaking skills to communicate effectively in a variety of contexts.

- a. Explain ideas clearly and respond to questions with appropriate information.
- b. Speak using eye contact, clear enunciation, clear gestures for emphasis, and appropriate volume and rate.
- c. Share information summarized from reading, listening, or viewing and form a position on a topic, supporting the position with a variety of print and non-print sources.

Maine Learning Results - Visual Arts

A. Disciplinary Literacy: Students show literacy in the art discipline by understanding and demonstrating concepts, skills, terminology, and processes.

A1 Artist's Purpose

Pre-K-2

Students recognize a variety of purposes for making art, including telling a story, communicating emotion, or beautifying functional objects.

3-5

Students explain purposes for making art in different times and places, and the relationship to cultural traditions, personal expression, and communication of beliefs.

A2 Elements of Art and Principles of Design

Pre-K-2

Students identify features of composition.

- a. Identify Elements of Art: color, form, line, shape, space, texture, and value.
- b. Identify Principles of Design including pattern and balance.

3-5

Students describe features of composition.

- a. Describe Elements of Art: color, form, line, shape, space, texture, and value.
- b. Describe Principles of Design including balance, contrast, emphasis, movement, and pattern.

A3 Media, Tools, Techniques, and Processes

Pre-K-2

Students name art media and associated tools, for multiple art forms and genres.

3-5

Students describe a variety of media and associated tools, techniques, and processes, for multiple art forms and genres.

B. Creation, Performance, and Expression: Students create, express, and communicate through the art discipline.

B1 Media Skills

Pre-K-2

Students use basic media, tools and techniques to create original art works.

3-5

Students use a variety of media, tools, techniques, and processes to create original art works.

B2 Composition Skills

Pre-K-2

Students use Elements Of Art and Principles Of Design to create original art works.

3-5

Students use Elements of Art and Principles of Design to create original art works including paintings, three-dimensional objects, drawings from imagination and real life, and a variety of other media and visual art forms.

B3 Making Meaning

Pre-K-2

Students create art works that communicate ideas and feelings and demonstrate skill in the use of media, tools, and techniques.

3-5

Students create art works that communicate ideas, feelings, and meanings and demonstrate skill in the use of media, tools, techniques, and processes.

C. Creative Problem Solving: Students approach artistic problem-solving using multiple solutions and the creative process.

C1 Application of Creative Process

Pre-K-2

Students identify and demonstrate creative problem-solving skills.

- a. Improvise to solve problems in the performing arts.
- b. Imagine and share possible solutions to apply to challenges in creating art.

3-5

Students describe and apply steps of creative problem-solving.

- a. Identify problem.
- b. Define problem.
- c. Generate a variety of solutions.
- d. Implement solution(s).
- e. Evaluate solution(s).

D. Aesthetics and Criticism: Students describe analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

D1 Aesthetics and Criticism

Pre-K-2

Students observe, listen to, describe and ask questions about art forms.

- a. Describe the art form by applying grade span appropriate arts concepts, terminology, skills, and processes as referenced in Standard A: Disciplinary Literacy.
- b. Ask questions about the art form to further understand how the artist created/performed the work of art.
- c. Recognize a variety of purposes for making/performing art works, including telling a story and communicating emotions and ideas.

3-5

Students describe and compare art forms.

- a. Describe and compare art forms by applying grade span appropriate arts concepts, terminology, skills, and processes as referenced in Standard A: Disciplinary Literacy.
- b. Ask questions about an art form to further understand the concepts, skills, and processes used to create/perform the work of art.
- c. Explain purposes for making art in different times and places, including cultural traditions, personal expression, and communication of beliefs.

E. Visual and Performing Arts Connections: Students understand the relationship among the arts, history and world culture; and they make connections among the arts and to other disciplines, to goal-setting, and to interpersonal interaction.

E1 The Arts and History and World Cultures

Pre-K-2

Students identify family or community symbols and celebrations in the visual/performing arts from different world cultures.

3-5

Students explain that the visual/performing arts help people understand history and/or world cultures.

E2 The Arts and Other Disciplines

Pre-K-2

Students identify connections between and among the arts and other disciplines.

3-5

Students describe characteristics shared between and among the arts and other disciplines

E5 Interpersonal Skills

Pre-K-2

Students identify positive interpersonal skills that impact the quality of their art and participation in the arts.

- a. Getting along with others.
- b. Respecting differences.
- c. Working as a team/ensemble.
- d. Managing conflict.
- e. Accepting/giving/using constructive feedback.
- f. Accepting responsibility for personal behavior.
- g. Demonstrating ethical behavior.
- h. Following established rules/etiquette for observing/listening to art.
- i. Demonstrating safe behavior.

3-5

Students identify and demonstrate the positive interpersonal skills necessary to get along with others and participate in the arts.

- a. Getting along with others.
- b. Respecting differences.
- c. Working as a team/ensemble.
- d. Managing conflict.
- e. Accepting/giving/using constructive feedback.
- f. Accepting responsibility for personal behavior.
- g. Demonstrating ethical behavior.
- h. Following established rules/etiquette for observing/listening to art.
- i. Demonstrating safe behavior.

Looking at Art

For grades K-4

This activity will help students look more critically at art. A similar activity is available for museum visits. This version was designed to be used with any Museums by Mail exhibit. Although more suited to original art you may also use this activity with available art reproductions.

Before beginning the activity discuss the following *Art Words* as a class. You may wish to write them on the board and encourage students to use them in their answers. Also, review *Elements and Principles of Art and Design* with the class. These are included for reference. Discuss how to read a museum label by pointing out the artist name, title, dates, etc. You can find this information on the back of each Museums by Mail artwork, although some may not have as much information as others and they do look slightly different than a museum wall label. Nevertheless, you may wish to download a copy of *How to Read an Exhibit Label* from the Educator Resources section of our website at www.umma.umaine.edu.

Have students work individually if enough art is available. If not, have them work in small groups around an artwork. Be sure to remind them that looking carefully is important in understanding art and that it should be done quietly with respect for their classmates.

Each student should get a copy of the three-page activity *Looking at Art*. Have them sit comfortably in view of an artwork. Give them a pencil with an eraser and ask them to write neatly and check spelling. Note that there are two places in which they are required to write full sentences for their answers. After at least 30 minutes gather the class together for a discussion about the students findings.

Related Material

- *Art Words* (included)
- *Elements and Principles of Art and Design* (included)
- *How to Read an Exhibit Label* (download from website)
- *Looking at Art* (included and ready for photocopying: 1 per student)

Looking at Art: Activity

Instructions

- First, look at *Art Words*.
 - Next, sit down in front of the artwork your teacher has given to you or your group.
 - Answer the following questions while you look carefully at the art.
 - Remember to look quietly and write neatly!
-

Step One

Who is the artist? : _____

What is the *title* of the artwork? : _____

What year was it made? : _____

What is the medium (paint, photo, ink, etc.)? : _____

What type of art is it (landscape, portrait, etc.)? : _____

Step Two

Description If you had to describe this artwork to a friend that hadn't seen it how would you do it? If you don't know where to begin, start at one corner and work your way around, writing about any details you notice.

Are different colors used? If so, which ones?

Is there one thing that seems to jump out at you? If so, why do you think it does?

Step Three

Response

Based on your observations, what do you think the artist was trying to say?

What do you think it means?

Does it remind you of anything (another artwork, a person, something in your life)?

How does it make you feel?

Write at least *two* full sentences to explain why you think it makes you feel the way it does.

Do you like it? Why or why not? Write at least *three* full sentences explaining.

Art Words

abstract

An artwork that is not realistic. It may contain different shapes, lines, and/ or colors. Artists use abstraction in many ways and for many different reasons.

collage

An arrangement of things to form an artwork. An artist may use paper, photos, images cut out of a magazine, found items (like leaves), yarn, etc. Some collages can be mixed-media, which means that they may combine several *mediums* like a drawing with photos glued on.

landscape

An artwork that has the natural world as its main subject. This can also include the ocean which is sometimes called a *seascape*. Landscapes can have people or animals or items that are man-made, but the main focus must be the natural world.

medium

The type of art supply used to create an artwork. Some examples:

paint, pastel, pen, pencil, photograph, crayon, charcoal

portrait

An artwork that has a person (or animal) as its main subject. The subject can be placed in the natural world but the main focus must be on the person (or animal).

sculpture

A three-dimensional work of art, like a statue.

still life

An artwork that has objects as its main subject. These objects are usually arranged in a way that is appealing and might be sitting on a table. Examples of possible still life objects are: fruit, flowers, bowls, vases, books, etc.

title

What an artist calls his or her artwork. Titles are often chosen very carefully and might help you understand the artwork better. Sometimes the art is called *Untitled*, which is still a title!

Elements of Art and Design

Light Either the sensation of light, a source of light, its illumination, the representation of it in a work of art, or awareness as if there were light on a subject.

Texture An element of art which refers to the surface quality or “feel” of an object, its smoothness, roughness, softness, etc. Textures may be actual or simulated. Actual textures can be felt with the fingers, while simulated textures are suggested by the way the artist has painted certain areas of a picture.

Shape An enclosed space defined and determined by other art elements such as line, color, value, and texture. In painting and drawing, shapes may take on the appearance of solid three-dimensional object even though they are limited to two dimensions.

Line A mark with length and direction(s). An element of art that refers to an identifiable path of a point moving in space. Types of line include: vertical, horizontal, diagonal, straight or ruled, curved, bent, angular, thin, thick or wide, interrupted (dotted, dashed, broken, etc.), blurred or fuzzy, controlled, freehand, parallel, hatching, meandering, and spiraling. Often it defines a space, and may create an outline or contour, define a silhouette; create patterns, or movement, and the illusion of mass or volume. It may be two-dimensional (as with pencil on paper) three-dimensional (as with wire) or implied (the edge of a shape or form).

Space An element of art that refers to the distance or area between, around, above, below, or within things. It can be described as two-dimensional or three-dimensional; as flat, shallow, or deep; as open or closed; and as positive or negative.

Color Produced when light strikes an object and then reflects back to the eyes.

It has three characteristics:

Hue refers to the name of a color, e.g. red, blue, yellow.

Intensity refers to the purity and strength of a color, e.g. bright red or dull red.

Value refers to the lightness or darkness of a color. Value is an especially important element in works of art when color is absent.

Principles of Art and Design

Balance The way in which the elements of art are arranged to create a feeling of stability in a work. It can be described as asymmetrical, radial, or symmetrical.

Emphasis The use of any technique that stresses or gives dominance to a single feature of an artwork. Artists often use emphasized elements to direct a viewer's attention to what they consider to be the most important aspects of a composition.

Harmony A way of combining elements of art in order to accent their similarities and join the aspects of a composition into a cohesive whole.

Movement Often implied, it can be achieved by arranging the elements of art in such a way that the viewer's eye is invited to jump rapidly or glide smoothly from one to the next.

Pattern The repetition of anything in order to create a design.

Rhythm A way of combining elements of art in order to produce the look and feel of movement, especially with a visual tempo or beat.

Proportion (or scale) refers to the relationships of the size of objects in a body of work. Proportion gives a sense of size perceived as a relationship of objects; from small to large.

Contrast The use of opposing elements, such as values, colors, forms, or lines, in proximity to produce an intensified effect in a work of art. Contrast can be used to create an area of emphasis.

Looking at Art

Maine Learning Results: English Language Arts Standards

A. Reading: Students read to comprehend, interpret, analyze, evaluate, and appreciate literary and expository texts by using a variety of strategies. They connect essential ideas, evaluate arguments, and analyze the various perspectives and ideas presented in a variety of literary and expository texts.

A1 Interconnected Elements: Comprehension, Vocabulary, Alphabets, Fluency

Pre-K-2

Students read texts, within a grade appropriate span of text complexity, and apply their knowledge and strategies of comprehension, vocabulary, alphabets, and fluency.

- a. Use comprehension strategies to understand texts within a grade appropriate span of text complexity.
- b. Develop vocabulary using knowledge of word parts and relationships among words including action words and different words that describe similar meanings.
- c. Demonstrate phonemic awareness and use phonics to decode new words.
- d. Read fluently and accurately with appropriate pacing and expression.
- e. Demonstrate comprehension by making logical predictions based on text or stating connections made.

3

Students read and draw conclusions from texts, within a grade appropriate span of text complexity, by applying their knowledge and strategies of comprehension, vocabulary, alphabets, and fluency.

- a. Use a range of strategies as they read including constant monitoring, searching, connecting, and inferring to deepen their understanding of text (s).
- b. Demonstrate ownership of appropriate vocabulary by effectively using a word in different contexts and for different purposes.
- c. Determine the meaning of unknown words by using a variety of strategies including using the context of the text, word connections, and a dictionary.
- d. Use phonics including syllable types, word parts, word families and common prefixes and suffixes to read fluently and build meaning as they read.
- e. Fluently and accurately read text, within a grade appropriate span of text complexity, using appropriate pacing, phrasing, intonation, and expression.
- f. Demonstrate comprehension of text(s) by stating connections or inferences made.

4

Students read and draw conclusions from texts, within a grade appropriate span of text complexity, by applying their knowledge and strategies of comprehension, vocabulary, alphabets, and fluency.

- a. Use a range of strategies as they read including constant monitoring, searching, connecting, and inferring to deepen their understanding of text (s).
- b. Demonstrate ownership of appropriate vocabulary by effectively using a word in different contexts and for different purposes.
- c. Determine the meaning of unknown words by using a variety of strategies including applying knowledge of synonyms, antonyms, homophones, and homographs.
- d. Use phonics including word parts and common root words to read fluently and build meaning as they read.
- e. Fluently and accurately read text, within a grade appropriate span of text complexity, using appropriate pacing, phrasing, intonation, and expression.
- f. Demonstrate comprehension of text(s) by stating connections or inferences made and stating questions or conclusions that indicate deeper understanding(s).

A3 Informational Texts

Pre-K-2

Students read informational texts, within a grade appropriate span of text complexity, for different purposes.

- a. Ask and answer relevant questions.
- b. Restate facts from the text.
- c. Follow one-step and two-step written instructions.

3

Students read and summarize informational texts, within a grade appropriate span of text complexity, for different purposes.

- a. Generate questions, with support that can be answered using text features and information found within the text.
- b. Use organizational text features including titles, tables of contents, chapter headings, a glossaries, an index, illustrations, and maps to locate information or to aid comprehension.
- c. Identify answers in the text or important ideas to demonstrate understanding.
- d. Make reasonable statements about text.
- e. Follow simple written instructions.
- f. Identify the main reason or purpose for a particular section of text to aid comprehension.

4

Students read, paraphrase, and summarize informational texts, within a grade appropriate span of text complexity, for different purposes.

- a. Create questions that can be answered by the text using text features and information found within the text.
- b. Use organizational text features including headings and sub-headings, bullets, bold-face fonts, illustrations, maps, and charts to locate information or to aid comprehension.
- c. Identify the main idea(s) of and details from the text which support the main idea(s) succinctly stating this information.
- d. Draw conclusions about information from text.
- e. Follow multi-step written instructions with four or more steps.
- f. Identify the main purpose of a text, particular paragraphs, or a section of the text to aid comprehension.

B. Writing: Students write to express their ideas and emotions, to describe their experiences, to communicate information, and to present or analyze an argument.

B1 Interconnected Elements

Pre-K-2

Students use a writing process to communicate their ideas.

- a. Select a focus for writing and develop an idea, including a beginning, middle, and end.
- b. Respond to clarifying questions and suggested revisions.
- c. Edit, with assistance, for correct grammar, usage, and mechanics.
- d. Create legible final drafts.

3-5

Students use a writing process with an emphasis on the development of a central idea, for a variety of audiences and purposes.

- a. Select a purpose for writing.
- b. Pre-write using graphic organizers or other structures to organize their ideas.
- c. Establish an organizing structure and maintain a consistent focus.
- d. Include an introduction and conclusion.
- e. Write coherent paragraphs that have supporting sentences and a concluding sentence.
- f. Revise original drafts to improve coherence, provide better descriptive details, and to convey voice.
- g. Edit for correct grammar, usage, and mechanics.
- h. Create legible final drafts.

B3 Argument/Analysis

Pre-K-2

Students write to inform an audience on a specific topic.

- a. Write brief descriptions of objects, people, places, or events.
- b. Record and share, in writing, information that has been gathered.

3-5

Students write to identify and explain a position to an identified audience.

- a. Summarize information from reading, listening, or viewing.
- b. Write about a central question or idea by using relevant supporting facts and details.

B4 Persuasive

Pre-K-2

Students write to explain likes and dislikes.

- a. Support opinions with examples.

3-5

Students write to persuade a targeted audience.

- a. Establish a clear position on a topic and support the position with relevant evidence.

D. Language: Students write and speak using the conventions of Standard American English. They apply knowledge of grammar and usage when reading to aid comprehension. They know and apply rules of mechanics and spelling to enhance the effectiveness and clarity of communication.

D1 Grammar and Usage

Pre-K-2

Students demonstrate an understanding of the parts of speech and simple sentence structures to communicate.

- a. Identify and use nouns and verbs correctly.
- b. Use simple sentences.

3-5

Students use parts of speech and vary sentence structure to communicate.

- a. Use forms of nouns, verbs, adjectives, adverbs, prepositions, conjunctions, pronouns, and interjections correctly.
- b. Use simple, compound, and complex sentences.

D2 Mechanics

Pre-K-2

Students apply the rules of capitalization, punctuation, and spelling to communicate.

- a. Use commas in the greeting and closure of a letter and in dates.
- b. Capitalize proper nouns and words at the beginning of sentences.
- c. Use periods, question marks, and exclamation points.
- d. Spell high frequency grade-level words.
- e. Use phonics patterns to aid in spelling.

3-5

Students apply the rules of capitalization, punctuation, and spelling to communicate.

- a. Use end marks correctly.
- b. Capitalize correctly.
- c. Spell high-frequency grade-level words.

E. Listening and Speaking: Students listen to comprehend and speak to communicate effectively.

E1 Listening

Pre-K-2

Students use early active listening skills.

- a. Ask relevant questions at appropriate times.
- b. Converse without interrupting.
- c. Follow one-step and two-step oral instructions.

3-5

Students apply active listening skills.

- a. Ask clarifying questions.
- b. Attend and respond appropriately to classmates and adults.
- c. Follow multi-step oral instructions.

E2 Speaking

Pre-K-2

Students use speaking skills to communicate.

- a. Make clear requests at appropriate times.
- b. Make simple presentations using eye contact.
- c. Use voice level appropriate to the situation.
- d. Share stories and information and support opinions using oral and visual examples.

3-5

Students use active speaking skills to communicate effectively in a variety of contexts.

- a. Explain ideas clearly and respond to questions with appropriate information.
- b. Speak using eye contact, clear enunciation, clear gestures for emphasis, and appropriate volume and rate.
- c. Share information summarized from reading, listening, or viewing and form a position on a topic, supporting the position with a variety of print and non-print sources.

Maine Learning Results: Visual Arts Standards

A. Disciplinary Literacy: Students show literacy in the art discipline by understanding and demonstrating concepts, skills, terminology, and processes.

A1 Artist's Purpose

Pre-K-2

Students recognize a variety of purposes for making art, including telling a story, communicating emotion, or beautifying functional objects.

3-5

Students explain purposes for making art in different times and places, and the relationship to cultural traditions, personal expression, and communication of beliefs.

A2 Elements of Art and Principles of Design

Pre-K-2

Students identify features of composition.

- a. Identify Elements of Art: color, form, line, shape, space, texture, and value.
- b. Identify Principles of Design including pattern and balance.

3-5

Students describe features of composition.

- a. Describe Elements of Art: color, form, line, shape, space, texture, and value.

D. Aesthetics and Criticism: Students describe analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

D1 Aesthetics and Criticism

Pre-K-2

Students observe, listen to, describe and ask questions about art forms.

- a. Describe the art form by applying grade span appropriate arts concepts, terminology, skills, and processes as referenced in Standard A: Disciplinary Literacy.
- b. Ask questions about the art form to further understand how the artist created/performed the work of art.
- c. Recognize a variety of purposes for making/performing art works, including telling a story and communicating emotions and ideas.

A3 Media, Tools, Techniques, and Processes

Pre-K-2

Students name art media and associated tools, for multiple art forms and genres.

3-5

Students describe a variety of media and associated tools, techniques, and processes, for multiple art forms and genres.

E5 Interpersonal Skills

Pre-K-2

Students identify positive interpersonal skills that impact the quality of their art and participation in the arts.

- a. Getting along with others.
- b. Respecting differences.
- c. Working as a team/ensemble.
- d. Managing conflict.
- e. Accepting/giving/using constructive feedback.
- f. Accepting responsibility for personal behavior.
- g. Demonstrating ethical behavior.
- h. Following established rules/etiquette for observing/listening to art.
- i. Demonstrating safe behavior.

3-5

Students identify and demonstrate the positive interpersonal skills necessary to get along with others and participate in the arts.

- a. Getting along with others.
- b. Respecting differences.
- c. Working as a team/ensemble.
- d. Managing conflict.
- e. Accepting/giving/using constructive feedback.
- f. Accepting responsibility for personal behavior.
- g. Demonstrating ethical behavior.
- h. Following established rules/etiquette for observing/listening to art.
- i. Demonstrating safe behavior.

How to Write a Diamante Poem

Writing activity for grades 1-8 with extension artwork to be age appropriate. Maine Learning Results achievements begin after diamante template.

A diamante is a poem written in the shape of a diamond. Students will write a diamante inspired by a work of art of their choosing. Teachers may use available classroom resources, but it is a good idea to offer a wide selection of different artistic styles. This activity works well with the following Museums by Mail exhibits:

- *Scenes of Our State* (MBM 2)
- *Watercolors by William Moise* (MBM 6)
- *Color Creates Form* (MBM 11)
- *Uncommon Objects: Alan Magee* (MBM 13)
- *Stones and Bones: Alan Magee* (MBM 15)
- *Two Books by Doris Anne Holman* (MBM 19)
- *1970s Maine Pop Screenprints* (MBM 30)
- *Mixed Media Still Lives* (MBM 34)

Have students study their artwork for at least 5 minutes while they take notice of how it makes them feel, what it might remind them of, a story it appears to convey, etc.

Give students a practice diamante template, a pencil, and an eraser and allow them to work out their ideas.

Once they have achieved a final draft they can copy neatly to a final template.

Extension: Take the activity a step further by having the students create a work of art inspired by the original artwork chosen or by their poem. Cut-out and paste diamante to that artwork or have them incorporate their words directly into the art..

Line 1

ONE word (subject/noun that is contrasting to line 7)

Line 2

TWO words (adjectives) that describe line 1

Line 3

THREE words (action verbs) that relate to line 1

Line 4

FOUR words (nouns): first 2 words relate to line 1, last 2 words relate to line 7

Line 5

THREE words (action verbs) that relate to line 7

Line 6

TWO words (adjectives) that describe line 7

Line 7

ONE word (subject/noun that is contrasting to line 1)

My Diamante Poem

A large diamond shape is centered on the page. It is divided into seven horizontal sections by six horizontal lines. The sections are arranged symmetrically: the top and bottom sections are triangles, the second and sixth sections are trapezoids, and the third, fourth, and fifth sections are rectangles. The width of the diamond is greatest in the middle section and tapers to a point at the top and bottom.

Diamante

Maine Learning Results: Visual Arts Standards

B. Creation, Performance, and Expression: Students create, express, and communicate through the art discipline.

B1 Media Skills

Pre-K-2

Students use basic media, tools and techniques to create original art works.

3-5

Students use a variety of media, tools, techniques, and processes to create original art works.

6-8

Students choose suitable media, tools, techniques, and processes to create original art works.

B2 Composition Skills *(met if extension artwork is created)*

Pre-K-2

Students use Elements Of Art and Principles Of Design to create original art works.

3-5

Students use Elements of Art and Principles of Design to create original art works including paintings, three-dimensional objects, drawings from imagination and real life, and a variety of other media and visual art forms.

6-8

Students use Elements of Art and Principles of Design to create original art works that demonstrate different styles in paintings, three-dimensional objects, drawings from imagination and real life, and a variety of other media and visual art forms.

B3 Making Meaning

Pre-K-2

Students create artworks that communicate ideas and feelings and demonstrate skill in the use of media, tools, and techniques.

3-5

Students create artworks that communicate ideas, feelings and meanings and demonstrate skill in the use of media, tools, techniques, and processes.

6-8

Students create art works that communicate an individual point of view.

- a. Demonstrate skills in the use of media, tools, techniques, and processes.
- b. Demonstrate knowledge of visual art concepts.
- c. Communicate a variety of ideas, feelings, and meanings.

D. Aesthetics and Criticism: Students describe analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

D1 Aesthetics and Criticism

Pre-K-2

Students observe, listen to, describe and ask questions about art forms.

- a. Describe the art form by applying grade span appropriate arts concepts, terminology, skills, and processes as referenced in Standard A: Disciplinary Literacy.
- c. Recognize a variety of purposes for making/performing art works, including telling a story and communicating emotions and ideas.

3-5

Students describe and compare art forms.

- a. Describe and compare art forms by applying grade span appropriate arts concepts, terminology, skills, and processes as referenced in Standard A: Disciplinary Literacy.
- c. Explain purposes for making art in different times and places, including cultural traditions, personal expression, and communication of beliefs.

6-8

Students compare and analyze art forms.

- a. Compare and analyze art forms by applying grade span appropriate concepts, vocabulary, skills, and processes as referenced in Standard A: Disciplinary Literacy.
- c. Compare the effectiveness of selected media, techniques, and processes in communicating ideas.
- d. Explain and compare different purposes of artists and art work in the context of time and place.

E2 The Arts and Other Disciplines

Pre-K-2

Students identify connections between and among the arts and other disciplines.

3-5

Students describe characteristics shared between and among the arts and other disciplines.

6-8

Students explain skills and concepts that are similar across disciplines.

E5 Interpersonal Skills

Pre-K-2

Students identify positive interpersonal skills that impact the quality of their art and participation in the arts.

- f. Accepting responsibility for personal behavior.
- g. Demonstrating ethical behavior.
- h. Following established rules/etiquette for observing/listening to art.
- i. Demonstrating safe behavior.

3-5

Students identify and demonstrate the positive interpersonal skills necessary to get along with others and participate in the arts.

- f. Accepting responsibility for personal behavior.
- g. Demonstrating ethical behavior.
- h. Following established rules/etiquette for observing/listening to art.
- i. Demonstrating safe behavior.

6-8

Students demonstrate positive interpersonal skills and analyze how interpersonal skills affect participation in the arts.

- f. Accepting responsibility for personal behavior.
- g. Demonstrating ethical behavior.
- h. Following established rules/etiquette for observing/listening to art.
- i. Demonstrating safe behavior.

Maine Learning Results: English Language Arts Standards

B. Writing: Students write to express their ideas and emotions, to describe their experiences, to communicate information, and to present or analyze an argument.

B1 Interconnected Elements

Pre-K-2

Students use a writing process to communicate their ideas.

- a. Select a focus for writing and develop an idea, including a beginning, middle, and end.
- b. Respond to clarifying questions and suggested revisions.
- c. Edit, with assistance, for correct grammar, usage, and mechanics.
- d. Create legible final drafts.

3-5

Students use a writing process with an emphasis on the development of a central idea, for a variety of audiences and purposes.

- a. Select a purpose for writing.
- b. Pre-write using graphic organizers or other structures to organize their ideas.
- c. Establish an organizing structure and maintain a consistent focus.
- f. Revise original drafts to improve coherence, provide better descriptive details, and to convey voice.
- g. Edit for correct grammar, usage, and mechanics.
- h. Create legible final drafts.

6-8

Students use a writing process to communicate for a variety of audiences and purposes.

- a. Determine a purpose for writing.
- b. Decide which information is included to achieve the desired purpose.
- c. Revise drafts to improve focus, effect, and voice incorporating peer response when appropriate.
- d. Edit for correct grammar, usage, and mechanics.
- e. Write to achieve a specific purpose.
- f. Create legible final drafts.

Landscapes in Art

This lesson is intended for 3-5th grade but may be adapted for other age groups. It was designed for use with a selection of landscapes. Landscape examples may come from teacher resources or the following Museums by Mail programs:

- *19th Century Maine* (MBM 1)
- *Scenes of Our State* (MBM 2)
- *Schildknecht's Rural Watercolors* (MBM 5)
- *Watercolors of Maine by Doris Holman* (MBM 24)

Begin this lesson by looking at the art from a MBM exhibit (or other landscape examples). Spend at least 30 minutes looking at and discussing the artwork. Encourage students to express their thoughts on what they are seeing. Guiding questions such as "Where do you think this is?" or "What time of year does it appear to be?" will help students to look at and discuss the artwork.

The three activities that follow will emphasize artistic choices including: **mood** and how that is conveyed using color, season, setting, etc.; **perspective** and how that is conveyed using color, shadow, space, scale, and most importantly, foreground, middle ground, and background; **composition** and how that affects the overall feeling of the landscape. Encourage students to discuss those specific ideas while looking at the landscapes.

Maine Learning Result achievements are located on page 13-15.

Key Landscape Terms

Style
Technique
Texture
Atmosphere (weather)
Season
Time of day
Location
Point of view
Composition
Scale
Horizon
Perspective
Foreground
Middle ground
Background

Activity 1

Have students list at least ten things they might include in a landscape. Discuss results as a group while referring to page 3.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

Possible Components

Trees (think about type, which depends on location, season, size)

Water (ponds, streams, rivers, lakes, ocean, puddles, pools, waterfalls)

Mountains (think about location: tall mountains in the west, smaller, rounded mountains in Maine, and remind them that mountaintops have snow only in winter and when they are especially high, like the Rockies or the Alps.)

Ground cover (this could be anything from hay to grass to wheat to flowers to dirt to rocks or boulders to crops on a farm; it could be old, dead leaves or it could be snow...don't forget which season it is!)

Objects for scale (people in the landscape, animals, boats, fences, houses, barns, bridges)

Weather (this could include clouds, fog, rain, snow, etc.)

Sky (consider that a blue sky is not always blue, sometimes it is hazy; consider that there are not always puffy white clouds in the sky, sometimes there are wispy clouds and sometimes there are none; consider the time of day and how that affects the way the sky looks).

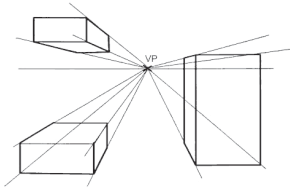
Remember to think about how you would show things that are nearly invisible. For example what techniques could you use to show fog? What about rain? How about wind?

Depth in Landscapes

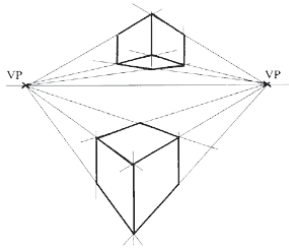
Depth is the measurement or sense of distance from an observation point. Artists use different techniques to show depth in landscapes. These can be divided into two categories, *Linear Perspective* and *Atmospheric Perspective*. The use of perspective was developed during the Italian Renaissance in the fifteenth century by architect Filippo Brunelleschi, and artist Leon Battista Alberti.

Linear Perspective

Linear perspective is based on orthogonal lines that recede to a certain point on the picture plane. This technique can be used to show objects that recede in space, providing a structure that the artist can use to determine the size and placement of objects.



One-Point Perspective: All lines that are parallel to the viewer recede to a single point on the horizon called the vanishing point. If you are looking down a long, straight road the edges appear to move at an upward angle until they meet at the horizon, landing on the vanishing point.



Two-Point Perspective: Essentially 2 vanishing points, one on the left side of the object and one on the right. All lines that are parallel to the viewer recede to one of these vanishing points. When an object is at an angle and two sides of the object can be seen, we must rely on two-point perspective.

Atmospheric Perspective

Atmospheric perspective describes different methods artists can use to show depth that do not rely on linear perspective, but instead on the relations of each object to one another.

Object Size: smaller objects seem farther away. If you looked out across a field dotted with trees, you might notice that the tree closest to you looks much larger than the tree furthest away. Even though in reality, those two trees could be exactly the same size.

Overlapping: by partially covering one object with another it gives an appearance of depth. You know from experience that if you can see all of one object but only part of another, then the object you see whole must be in front of and partially blocking the other object.

Focus: objects lose detail as they recede into space. It is easier to see the texture of the bark on a tree that is close to you than it is to see the same detail on a tree further away.

Position on the Picture Plane: objects that are closer to the top of the image appear further away than objects that are closer to the bottom.

Color: color intensity is much greater closer to the viewer and tends toward medium gray as it recedes.

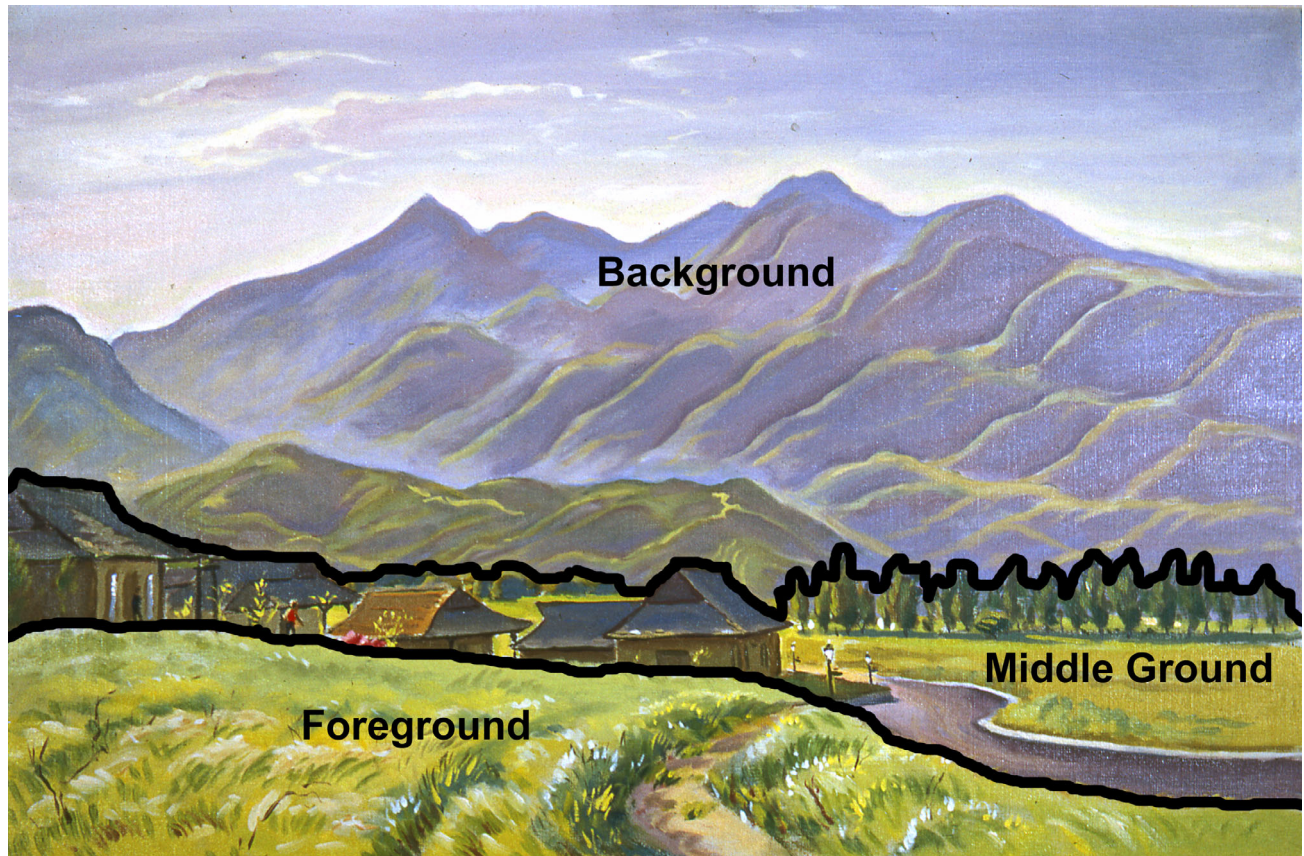
Shade and Shadow: darker shadows seem closer especially if overlapping other shadows.

Activity 2

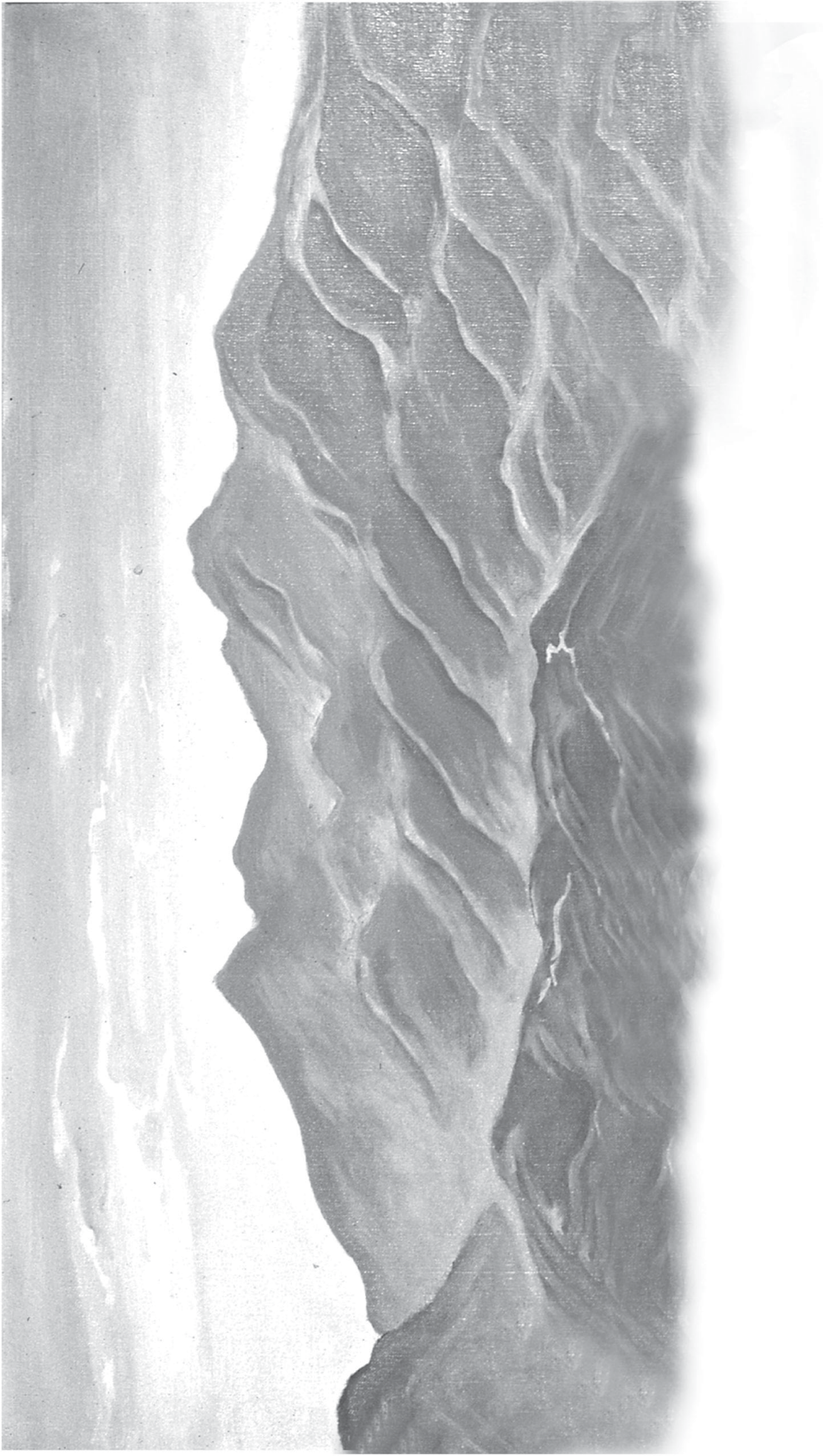
Materials: - three different colors of copy paper
- scissors

Students will learn about foreground, middle ground, and background with this activity. If students are too young to safely cut the images, you may do one for them and just demonstrate how it all fits together.

Below is the image you will be working with; it is an oil painting from UMMA's permanent collection by Maine artist Edmund Schildknecht titled *Taorima, Late Afternoon*. The next four pages contain printable images. The first shows the entirety of the painting; print the image in color if you can, if not, black and white will suffice. The images that follow that are pieces from the painting separating the foreground, middle ground, and background. Cut out only the top portion of the middle and foreground, and leave the background intact. Tape or glue pieces over each other to demonstrate depth. Compare to the original to help students visualize how to identify the different distances.







Background
do not cut



Middle Ground
cut only above houses/trees

**Foreground
cut only above land**



Activity 3

Materials: - 9x12 paper for painting
- pencils/erasers
- paint and brushes (tempera, acrylic, or watercolor)
- cups of water

Now that students have listed some of their ideas for landscape components and understand depth, have them create their own landscape. Students should close their eyes and imagine a place...it can be real or made-up or a little of both. Explain that they must do the following:

- show depth using at least three techniques
- demonstrate season, time of day, and weather conditions
- use the paper horizontally and fill the page
- show location by using appropriate components (no palm trees in Maine!)

When students have finished, gather as a group and have a discussion similar to the first one. Have students talk about their artistic choices, and have the class respond. Often it is useful to have the artist hold their painting while you ask the class guiding questions like “Can you tell where this might be?” or “Do you think this is a real place? Why?”; After which the artist can then elaborate on the work. Ask whether they are happy with the results or if they might do it differently another time.

Students should be given at least 45-60 minutes for activity and group discussion.

Extensions

Activity 3 allowed students to create their own landscape following certain guidelines. Here are a few adaptations:

- After creating their landscape, cut it into the three distances and trade pieces to make interesting combinations. A theme such as “jungle” might help unify the class.
- Alternatively, break class into groups of three and have each group pick a theme. Each person creates their own painting which they will cut into three when dry. Students exchange parts within their group to create three mixed-up landscapes per group.
- Students may paint their landscape using only two colors and black and white tempera paint.
- Students paint in a style that you have studied in class (like Pointillism, or like Van Gogh).
- Have students create their painting as above in Activity 3, but they must also pick at least two *elements* and two *principles* to include. (*Elements and Principles of Art and Design* follow).
- Students will make a diorama. Have the class paint *only* their backgrounds. The middle ground and foreground will be created as separate pieces using cardboard, paper, and constructed or found items. This makes the concept of scale a little more challenging. If you have a digital camera you can also add another dimension to the diorama by having them include a picture of themselves. This will require students to decide what they will be doing in the landscape and where they will be positioned. The photo will be taken and printed with this in mind. Students can then place themselves in their completed diorama.

Elements of Art & Design

Light Either the sensation of light, a source of light, its illumination, the representation of it in a work of art, or awareness as if there were light on a subject.

Texture An element of art which refers to the surface quality or “feel” of an object, its smoothness, roughness, softness, etc. Textures may be actual or simulated. Actual textures can be felt with the fingers, while simulated textures are suggested by the way the artist has painted certain areas of a picture.

Shape An enclosed space defined and determined by other art elements such as line, color, value, and texture. In painting and drawing, shapes may take on the appearance of solid three-dimensional object even though they are limited to two dimensions.

Line A mark with length and direction(s). An element of art that refers to an identifiable path of a point moving in space. Types of line include: vertical, horizontal, diagonal, straight or ruled, curved, bent, angular, thin, thick or wide, interrupted (dotted, dashed, broken, etc.), blurred or fuzzy, controlled, freehand, parallel, hatching, meandering, and spiraling. Often it defines a space, and may create an outline or contour, define a silhouette; create patterns, or movement, and the illusion of mass or volume. It may be two-dimensional (as with pencil on paper) three-dimensional (as with wire) or implied (the edge of a shape or form).

Space An element of art that refers to the distance or area between, around, above, below, or within things. It can be described as two-dimensional or three-dimensional; as flat, shallow, or deep; as open or closed; and as positive or negative.

Color Produced when light strikes an object and then reflects back to the eyes.

It has three characteristics:

Hue refers to the name of a color, e.g. red, blue, yellow.

Intensity refers to the purity and strength of a color, e.g. bright red or dull red.

Value refers to the lightness or darkness of a color. Value is an especially important element in works of art when color is absent.

Principles of Art & Design

Balance The way in which the elements of art are arranged to create a feeling of stability in a work. It can be described as asymmetrical, radial, or symmetrical.

Emphasis The use of any technique that stresses or gives dominance to a single feature of an artwork. Artists often use emphasized elements to direct a viewer's attention to what they consider to be the most important aspects of a composition.

Harmony A way of combining elements of art in order to accent their similarities and join the aspects of a composition into a cohesive whole.

Movement Often implied, it can be achieved by arranging the elements of art in such a way that the viewer's eye is invited to jump rapidly or glide smoothly from one to the next.

Pattern The repetition of anything in order to create a design.

Rhythm A way of combining elements of art in order to produce the look and feel of movement, especially with a visual tempo or beat.

Proportion (or scale) refers to the relationships of the size of objects in a body of work. Proportion gives a sense of size perceived as a relationship of objects; from small to large.

Contrast The use of opposing elements, such as values, colors, forms, or lines, in proximity to produce an intensified effect in a work of art. Contrast can be used to create an area of emphasis.

Landscapes in Art

Maine Learning Results: Career and Education Development Standards

A. Learning about Self-Knowledge and Interpersonal Relationships: Students identify, demonstrate, analyze, and evaluate self-knowledge related to interests, skills, work, and school; positive personal traits, attitudes, beliefs, behaviors, habits of mind, and experiences that lead to success in school, work, and community; their ability to build and maintain a positive self-concept; and their ability to develop and recognize the positive interpersonal skills that effectively influence work and relationships with others.

A1 Self-Knowledge and Self-Concept

3-5

Students identify and demonstrate interests, skills, habits of mind, and experiences that build and maintain a positive self-concept.

A2 Beliefs and Behaviors that Lead to Success

3-5

Students make choices about and demonstrate behaviors that lead to success in schoolwork.

A3 Interpersonal Skills

3-5

Students identify decisions and demonstrate behaviors that reflect positive interpersonal skills and lead to success in school or community.

- a. Getting along with others
- b. Respecting diversity
- c. Working as a member of a team
- d. Managing conflict
- e. Accepting/giving/using constructive feedback
- f. Accepting responsibility for personal behavior
- g. Demonstrating ethical behavior
- h. Following established rules/etiquette for observing/listening
- i. Demonstrating safe behavior
- j. Dealing with peer pressure

Maine Learning Results: Visual Arts Standards

A. Disciplinary Literacy : Students show literacy in the art discipline by understanding and demonstrating concepts, skills, terminology, and process.

A1 Artist's Purpose

3-5

Students explain purposes for making art in different times and places, and the relationship to cultural traditions, personal expression, and communication of beliefs.

A2 Elements of Art and Principles of Design

3-5

Students describe features of composition.

- a. Describe Elements of Art: color, form, line, shape, space, texture, and value.
- b. Describe Principles of Design including balance, contrast, emphasis, movement, and pattern.

A3 Media, Tools, Techniques, and Processes

3-5

Students describe a variety of media and associated tools, techniques, and processes, for multiple art forms and genres.

B. Creation, Performance, and Expression: Students create, express, and communicate through the art discipline.

B1 Media Skills

3-5

Students use a variety of media, tools, techniques, and processes to create original art works.

B2 Composition Skills

3-5

Students use Elements of Art and Principles of Design to create original art works including paintings, three-dimensional objects, drawings from imagination and real life, and a variety of other media and visual art forms.

B3 Making Meaning

3-5

Students create art works that communicate ideas, feelings, and meanings and demonstrate skill in the use of media, tools, techniques, and processes.

C. Creative Problem Solving: Students approach artistic problem-solving using multiple solutions and the creative process.

C1 Application of Creative Process

3-5

Students describe and apply steps of creative problem-solving.

- a. Identify problem.
- b. Define problem.
- c. Generate a variety of solutions.
- d. Implement solution(s).
- e. Evaluate solution(s).

D. Aesthetics and Criticism: Students describe analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

D1 Aesthetics and Criticism

3-5

Students describe and compare art forms.

- a. Describe and compare art forms by applying grade span appropriate arts concepts, terminology, skills, and processes as referenced in Standard A: Disciplinary Literacy.
- b. Ask questions about an art form to further understand the concepts, skills, and processes used to create/perform the work of art.
- c. Explain purposes for making art in different times and places, including cultural traditions, personal expression, and communication of beliefs.

E. Visual and Performing Arts Connections: Students understand the relationship among the arts, history and world culture; and they make connections among the arts and to other disciplines, to goal-setting, and to interpersonal interaction.

E5 Interpersonal Skills

3-5

Students identify and demonstrate the positive interpersonal skills necessary to get along with others and participate in the arts.

- a. Getting along with others
- b. Respecting differences
- c. Working as a team/ensemble
- d. Managing conflict
- e. Accepting/giving/using constructive feedback
- f. Accepting responsibility for personal behavior
- g. Demonstrating ethical behavior
- h. Following established rules/etiquette for observing/listening to art
- i. Demonstrating safe behavior

Maine Learning Results: English Language Arts Standards

E. Listening and Speaking: Students listen to comprehend and speak to communicate effectively.

E1 Listening

3-5

Students apply active listening skills.

- a. Ask clarifying questions.
- b. Attend and respond appropriately to classmates and adults.
- c. Follow multi-step oral instructions.

E2 Speaking

3-5

Students use active speaking skills to communicate effectively in a variety of contexts.

- a. Explain ideas clearly and respond to questions with appropriate information.
- b. Speak using eye contact, clear enunciation, clear gestures for emphasis, and appropriate volume and rate.
- c. Share information summarized from reading, listening, or viewing and form a position on a topic, supporting the position with a variety of print and non-print sources.

Teacher Information: Photo Detective

This activity was created for grades 2-5 but may be adapted for other age groups or abilities.

This activity is designed to foster *art appreciation* and develop *looking* and *interpretation* skills. It is intended for use in conjunction with any of the Museums by Mail photography exhibits. Instead, you may use quality photographic reproductions. You will need at least one photograph for every four students plus several additional photos for the group discussion. When using reproductions, it is suggested that you choose various types of photographs for this activity (still life, landscape, portrait, documentary, black and white, color, etc.).

Materials needed: pencils, erasers, 1/2 x 12" strips of paper (all the same color), photocopies of the three-paged activity (one per each group of four students).

Introduction

Explain to the class that they will be learning how to become photo detectives. By looking closely with guiding questions they will be able to ascertain certain details. If this activity precedes a visit to a museum or gallery, you may want to explain that labels often accompany artwork and while some information can be found there, most can not. You may wish to download *How to Read an Exhibit Label* to augment the discussion. **Maine Learning Results achievements are included.**

Group Discussion

As a class look at several photographs from the Museums by Mail exhibit or from another source. Discuss the different kinds of photography (portrait, landscape, etc.) and ask students to point to examples. Now choose a photo to show and discuss. It is a good idea to ask students to look without speaking or raising hands. They are often eager to offer opinions before really looking closely. It is important that they examine with their eyes and answer when prompted by you. Depending on the chosen picture you could ask some of the following questions:

- Where was this photo was taken (country, state, town)?
- What season is it?
- In what year/time period was this photo taken?
- Who do you think the person/people is/are?
- What does this person do for work?
- Why did the photographer take this picture?
- What time of day is it?

It is important that you have students defend their statements. For example, if a child states that it looks like early spring ask them why. After looking at and discussing 3-4 photos have students listen carefully while you explain the activity.

Activity

Divide the class into groups of 3 or 4 and have each group sit together. Place one photograph face-down on the table for each group. Each group should have only *one* person write on the activity sheets. It is not important for the students to use full sentences, punctuation, or perfect spelling. Each step takes about 3-5 minutes and you should review the directions for each step as you go.

Step One: When ready ask students to turn photo over and time them for 10-15 seconds. They should look carefully during that time and not talk. Once time is up have them turn the photos face down. Now they must discuss and write down everything they can remember. It is recommended that you warn students when they have about a minute left to write their recollections. Ask them to put pencils down when that time is up.

Step Two: Hand out two strips of paper to each group and instruct them to place them over the photo to help them visualize four quadrants. Each group should write down *everything* they see in the appropriate box.

Step Three: Explain that this is the most important part of the “investigation.” Now that students have used their memory and looking skills they should be able to make some educated guesses about the photograph. Give them the most time for this step. If students discover information from a label (if there is one) that is fine...it’s part of the investigative process, but do not *tell* them to look at the label.

Step Four: Tell students that even with the most careful looking there will inevitably be unanswered questions. Have them write at least three questions about their photo and list four ways they might find the answers to those questions. (Possible ways: computer research, library, ask the photographer, ask someone in the photo, etc.)

Step Five: Talk about an artist’s point of view, literally and figuratively. Discuss artistic choices—composition, color, lighting, format, etc. Have the students imagine that they are the photographer. What was the artist trying to say by taking this particular picture? Have them write at least two answers.

Step Six: This can be done as a class discussion later or by individual groups during the activity period. Have students reimagine the photo by writing a description of what they’d do differently or drawing a little sketch. If discussed as a class, just have them express their ideas about how to change, improve, or alter the photo.

Wrap-up and Discussion

Gather the class back together and have the students sit on the floor in a semi-circle. Call up each group individually to do a little presentation on their findings. If time is limited direct answers by asking them to discuss only certain steps. Change those steps for each group so in the end each step was recalled by at least one group. For example, have group one discuss steps 2, 4, & 5 but have group two discuss steps 1, 2, & 3. Again, it is important for students to defend their ideas. Children will tend to apply a concept to an image because it reminds them of something. Encourage them to use their eyes and make educated guesses and to ignore preconceived notions. For example, when students look at photographs with skyscrapers their minds automatically go to New York or Boston, or another city they are familiar with. Explain that while they can draw comparisons, they have to look for more evidence than simply that the buildings are tall to say with any certainty in which city the photo was taken.

Follow-up

Present *Photo Detective Badges* to each student. Download UMMA’s *Badge Template* or create your own. Instead you may wish to provide students with a cut-out template and let them decorate it however they like, perhaps with markers, colored pencils, foil, tissue paper, string, glitter glue, etc. They could also make little 4x5” folders for their badge so they can safely put it in their pocket and bring it out whenever there is an art investigation emergency!

Related Material

Available for download at www.umma.umaine.edu

Glossary of Photography Terms

Badge Template

How to Read an Exhibit Label

Photo Detective

Maine Learning Results: English Language Arts Standards

A. Reading: Students read to comprehend, interpret, analyze, evaluate, and appreciate literary and expository texts by using a variety of strategies. They connect essential ideas, evaluate arguments, and analyze the various perspectives and ideas presented in a variety of literary and expository texts.

A3 Informational Texts

PreK-2

Students read informational texts, within a grade appropriate span of text complexity, for different purposes.

- a. Ask and answer relevant questions.
- b. Restate facts from the text.
- c. Follow one-step and two-step written instructions.

3

Students read and summarize informational texts, within a grade appropriate span of text complexity, for different purposes.

- e. Follow simple written instructions.
- f. Identify the main reason or purpose for a particular section of text to aid comprehension.

4

Students read, paraphrase, and summarize informational texts, within a grade appropriate span of text complexity, for different purposes.

- e. Follow multi-step written instructions with four or more steps.
- f. Identify the main purpose of a text, particular paragraphs, or a section of the text to aid comprehension.

5

Students read, paraphrase, and summarize informational texts, within a grade appropriate span of text complexity, for different purposes.

- e. Follow multiple-step instructions which may be related to a content area text.
- f. Identify the main purpose of a text, particular paragraphs, or sections of the text to aid comprehension.

B. WRITING: Students write to express their ideas and emotions, to describe their experiences, to communicate information, and to present or analyze an argument.

B3 Argument/Analysis

Pre-K-2

Students write to inform an audience on a specific topic.

- a. Write brief descriptions of objects, people, places, or events.
- b. Record and share, in writing, information that has been gathered.

3-5

Students write to identify and explain a position to an identified audience.

- a. Summarize information from reading, listening, or viewing.
- b. Write about a central question or idea by using relevant supporting facts and details.

B4 Persuasive

Pre-K-2

Students write to explain likes and dislikes.

- a. Support opinions with examples.

3-5

Students write to persuade a targeted audience.

- a. Establish a clear position on a topic and support the position with relevant evidence.

C. Research: Students engage in inquiry by developing research questions, accessing and verifying a variety of sources, communicating findings, and applying the conventions of documentation. Students present findings orally, in writing, or using mixed media.

C1 Research

Pre-K-2

Students answer research questions by gathering information from print and non-print sources.

- b. Collect information for a specific purpose.
- c. Organize findings.
- d. Share information gathered using oral and visual examples.

3-5

Students create, identify, and answer research questions by gathering information from print and non-print sources and documenting sources and communicating findings.

- a. Identify key words and concepts related to research questions, making adjustments when appropriate.
- c. Collect, evaluate, and organize information for a specific purpose.
- d. Communicate findings from a variety of print and non-print sources.

E. Listening and Speaking: Students listen to comprehend and speak to communicate effectively.

E1 Listening

Pre-K-2

Students use early active listening skills.

- a. Ask relevant questions at appropriate times.
- b. Converse without interrupting.
- c. Follow one-step and two-step oral instructions.

3-5

Students apply active listening skills.

- a. Ask clarifying questions.
- b. Attend and respond appropriately to classmates and adults.
- c. Follow multi-step oral instructions.

E2 Speaking

Pre-K-2

Students use speaking skills to communicate.

- a. Make clear requests at appropriate times.
- b. Make simple presentations using eye contact.
- c. Use voice level appropriate to the situation.
- d. Share stories and information and support opinions using oral and visual examples.

3-5

Students use active speaking skills to communicate effectively in a variety of contexts.

- a. Explain ideas clearly and respond to questions with appropriate information.
- b. Speak using eye contact, clear enunciation, clear gestures for emphasis, and appropriate volume and rate.
- c. Share information summarized from reading, listening, or viewing and form a position on a topic, supporting the position with a variety of print and non-print sources.

Maine Learning Results: Career and Education Development Standards

A. Learning about Self-Knowledge and Interpersonal Relationships: Students identify, demonstrate, analyze, and evaluate self-knowledge related to interests, skills, work, and school; positive personal traits, attitudes, beliefs, behaviors, habits of mind, and experiences that lead to success in school, work, and community; their ability to build and maintain a positive self-concept; and their ability to develop and recognize the positive interpersonal skills that effectively influence work and relationships with others.

A3 Interpersonal Skills

Pre-K-2

Students identify social skills that influence interpersonal relationships in positive ways.

- a. getting along with others
- b. respecting differences
- c. working as a member of a team
- d. managing conflict
- e. accepting/giving/using constructive feedback
- f. accepting responsibility for personal behavior
- g. demonstrating ethical behavior
- h. following established rules/etiquette for observing/listening
- i. demonstrating safe behavior

3-5

Students identify decisions and demonstrate behaviors that reflect positive interpersonal skills and lead to success in school or community.

- a. getting along with others.
- b. respecting diversity.
- c. working as a member of a team.
- d. managing conflict.
- e. accepting/giving/using constructive feedback.
- f. accepting responsibility for personal behavior.
- g. demonstrating ethical behavior.
- h. following established rules/etiquette for observing/listening.
- i. demonstrating safe behavior.

Maine Learning Results: Visual Arts Standards

A. Disciplinary Literacy - Visual Arts: Students show literacy in the art discipline by understanding and demonstrating concepts, skills, terminology, and processes.

A1 Artist's Purpose

Pre-K-2

Students recognize a variety of purposes for making art, including telling a story, communicating emotion, or beautifying functional objects.

3-5

Students explain purposes for making art in different times and places, and the relationship to cultural traditions, personal expression, and communication of beliefs.

D. Aesthetics and Criticism: Students describe analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

D1 Aesthetics and Criticism

Pre-K-2

Students observe, listen to, describe and ask questions about art forms.

- a. Describe the art form by applying grade span appropriate arts concepts, terminology, skills, and processes as referenced in Standard A: Disciplinary Literacy.
- b. Ask questions about the art form to further understand how the artist created/performed the work of art.
- c. Recognize a variety of purposes for making/performing art works, including telling a story and communicating emotions and ideas.

3-5

Students describe and compare art forms.

- a. Describe and compare art forms by applying grade span appropriate arts concepts, terminology, skills, and processes as referenced in Standard A: Disciplinary Literacy.
- b. Ask questions about an art form to further understand the concepts, skills, and processes used to create/perform the work of art.
- c. Explain purposes for making art in different times and places, including cultural traditions, personal expression, and communication of beliefs.

E. Visual and Performing Arts Connections: Students understand the relationship among the arts, history and world culture; and they make connections among the arts and to other disciplines, to goal-setting, and to interpersonal interaction.

E1 The Arts and History and World Cultures

Pre-K-2

Students identify family or community symbols and celebrations in the visual/performing arts from different world cultures.

3-5

Students explain that the visual/performing arts help people understand history and/or world cultures.

E3 Goal-Setting

Pre-K-2

Students identify choices that lead to success in the arts.

3-5

Students identify and demonstrate choices that will lead to success in the arts including time management, interpersonal interactions, skill development, and goal-setting.

E5 Interpersonal Skills

Pre-K-2

Students identify positive interpersonal skills that impact the quality of their art and participation in the arts.

- a. Getting along with others.
- b. Respecting differences.
- c. Working as a team/ensemble.
- d. Managing conflict.
- e. Accepting/giving/using constructive feedback.
- f. Accepting responsibility for personal behavior.
- g. Demonstrating ethical behavior.
- h. Following established rules/etiquette for observing/listening to art.
- i. Demonstrating safe behavior.

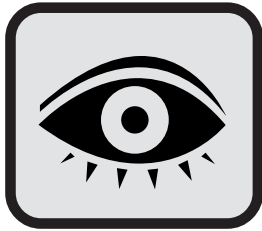
3-5

Students identify and demonstrate the positive interpersonal skills necessary to get along with others and participate in the arts.

- a. Getting along with others.
- b. Respecting differences.
- c. Working as a team/ensemble.
- d. Managing conflict.
- e. Accepting/giving/using constructive feedback.
- f. Accepting responsibility for personal behavior.
- g. Demonstrating ethical behavior.
- h. Following established rules/etiquette for observing/listening to art.
- i. Demonstrating safe behavior.

Follow these six steps to become a photo detective!

Step 1



Examine the photograph for 10 seconds then turn it over so you can't see it. Using your memory, how would you **describe** the photograph to someone who hasn't seen it.

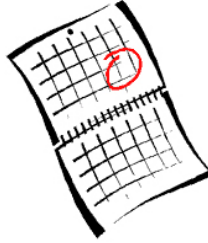
--

Step 2



Now turn the photo face-up so you can see it. Imagine that the photograph is divided into four (4) sections. Study each section individually. In each box below write down any **details** (such as people, objects, activities) that you notice.

Step 3



What other **information** (such as time period, location, season, or reason that the photo was taken) can you gather from the photograph?

Step 4



What **questions** do you have about the photograph? Name four ways you might find the answers to those questions.

Questions:

- 1.
- 2.
- 3.
- 4.

Step 5



What do you think the photographer was trying to “say” by taking this picture?

Step 6



If you were to take this picture what would you do differently? Sketch **your idea** here:

Portraits in Art

This lesson is intended for 3-5th grade but may be adapted for other age groups. It was designed for use with a selection of portraits. Portrait examples may come from teacher resources or the following Museums by Mail programs:

- *Mid-Century American Women at Work* (MBM 21)
 - *Portraits and their Artists* (MBM 31)
 - *Double Portraits* (MBM 32)
-

Begin this lesson by looking at the art from a MBM exhibit (or other portrait examples). Spend at least 30 minutes looking at and discussing the artwork. Encourage students to express their thoughts on what they are seeing. The following questions will help the class discuss and look at the artwork.

The activities that follow will emphasize artistic choices including: **mood** and how that is conveyed using color, season, setting, etc.; **personality of the sitter** and how that is conveyed using color, props, setting, background, expressions, etc.; **composition** and how that affects the overall feeling of the portrait. Encourage students to discuss those specific ideas while looking at the portraits.

Included in this lesson: Portrait vocabulary words, examples of how subjects are posed, face proportion guidelines, Elements and Principles of Design.

Maine Learning Results achievements begin on page 10.

Portrait Questions-Talking

- Has anyone ever had his or her photograph taken? At school?
How long did that take?
How did you prepare for it?
Were you happy with the final results? Explain.
- Has anyone ever had his or her portrait made by an artist?
What did the artist use to make your portrait? Paint? Pencil?
- If you have had your portrait drawn or painted, how long did you have to sit for your portrait to be made?
How were you posed? Sitting? Standing? Leaning?
Did you change poses or stay in the same pose?
- If you have never had your portrait drawn or painted, how long do you *think* it would take?
- What things would a person consider when choosing an artist to create his or her portrait?
- What do you think about when you know that you are going to have your portrait made?
How would you dress?
What might you bring with you?
What will the setting be for your portrait?
Will you be sitting or standing?
Will you be alone, or will someone be in it with you?

Portrait Questions-Looking

- What might we discover about a person just by looking at his or her portrait?
- What do you think the person in this portrait wanted to communicate about him or herself?
- How does the relationship between artist and sitter change the outcome of the portrait?
- What kind of life do you think this person leads?
Does he or she work? If so, as what?
Are there any props that give clues about the sitter's profession or lifestyle?
- Is this a person you would like to meet?
Why, or why not?
- If the person in this portrait could speak to you, what do you think he or she would say?
- How does the portrait make you feel? Explain.
- Does this portrait tell you anything about the person's mood? Explain.
- Why did the artist choose the colors/composition/ background? What do you think those choices are trying to communicate about the subject?
- If you were to create a portrait of yourself what would you include or leave out? What kind of technique would you use? Where would you pose and how?

Portrait Vocabulary

Portrait A work of art that represents a specific person, a group of people, or an animal. Portraits usually show what a person looks like as well as revealing something about the subject's personality. Portraits can be made of any sculptural material or in any two-dimensional medium.

Portraiture The field of portrait making and portraits in general.

Self-Portrait A portrait an artist makes using himself or herself as its subject, typically drawn or painted from a reflection in a mirror.

Portraitist The person, or *artist*, creating the portrait.

Background The part of a picture or scene that appears to be farthest away from the viewer, usually nearest the horizon.

Foreground The area of a picture or field of vision, often at the bottom, that appears to be closest to the viewer.

Middle ground The part of an artwork that lies between the foreground (nearest to the viewer) and the background.

Prop A term borrowed from the theater usually referring to an object used to convey context.

Expression An attitude conveyed by the set of a person's facial features. Also, a quality of inner experience, the emotions of the artist (expressive qualities) communicated through emphasis and distortion

Literal qualities The realistic presentation of subject matter in an artwork; avoiding distortions, exaggerations, or embellishments.

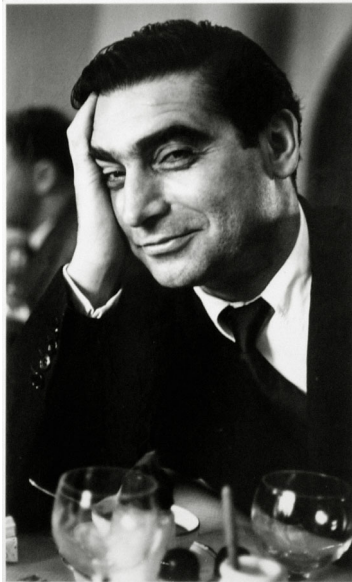
Represent To stand for; symbolize.

Symbolism The representation of things or ideas by means of symbols; symbols give meaning to a object, plant, or animal. For example, the two upright stones in the Zen Garden could symbolize a man and a woman standing on the shore of a river.

Sitter The subject; the person posing, or *sitting*, for a portrait.

Ways a subject is posed:

- **Profile** The side view of an object or person.
- **Full-length** The entire body of the subject is portrayed.
- **Full-face or frontal** The head-on view of a person or object.
- **Standing** The subject is standing, as opposed to sitting or lying.
- **Seated** The person is sitting on a chair or a similar object.



Activity 1

Props are often used in portraits to convey information about the sitter. Sometimes those props are *literal* (for example, holding a hockey stick in a self-portrait to show that you play hockey). Sometimes those props are *symbolic* (for example, including a lion to show that the sitter has courage, or putting a mask in your drawing to show that the sitter has many “faces,” or including a dog to symbolizes love and fidelity). List some things that you might include in a self-portrait to convey information about yourself. Try and list at least five things in each category.

Literal (Real) Props

Example: drawing yourself with glasses if you are actually wearing glasses.

Symbolic Props

Example: drawing yourself wearing glasses to make yourself look smart even if you don't wear glasses in real life.

Activity 2

Materials: 9x12 paper,
pencils with erasers
coloring medium (see below)

Students will draw and color self portraits or a portrait of a classmate. They may use any medium for color including colored pencil, paint, pastels, crayons, or markers. If students will be making self-portraits they will need mirrors.

At least 45 minutes should be allotted for this activity and follow-up discussion.

Step 1

If students will be drawing each other pair them up across from each other at a table. Be sure that each pair can see each other clearly and tell them that they must periodically give their partner "looking" time while they sit being observed.

Step 2

Discuss facial proportions explaining that the eyes and nose fall in the middle third of the face. Use the following diagram to demonstrate.

Step 3

Explain that students must meet certain criteria with their art. They must try and convey **mood** and **personality**, by choosing the setting/background which may include specific season or color choices, props, expressions, etc. The student must also consider **composition** and how that affects the overall perception of the subject.

Step 4

Students should now look quietly and study the subject's face. They should look carefully for several minutes before they draw and *continue* to look as they draw.

Have students draw the face shape first, and then place nose, eyes, and mouth. Explain that the nose is not a dot or a triangle; help them to understand its structure by drawing an example on the board.

Encourage them fill the page with more subject than background, setting, or props.

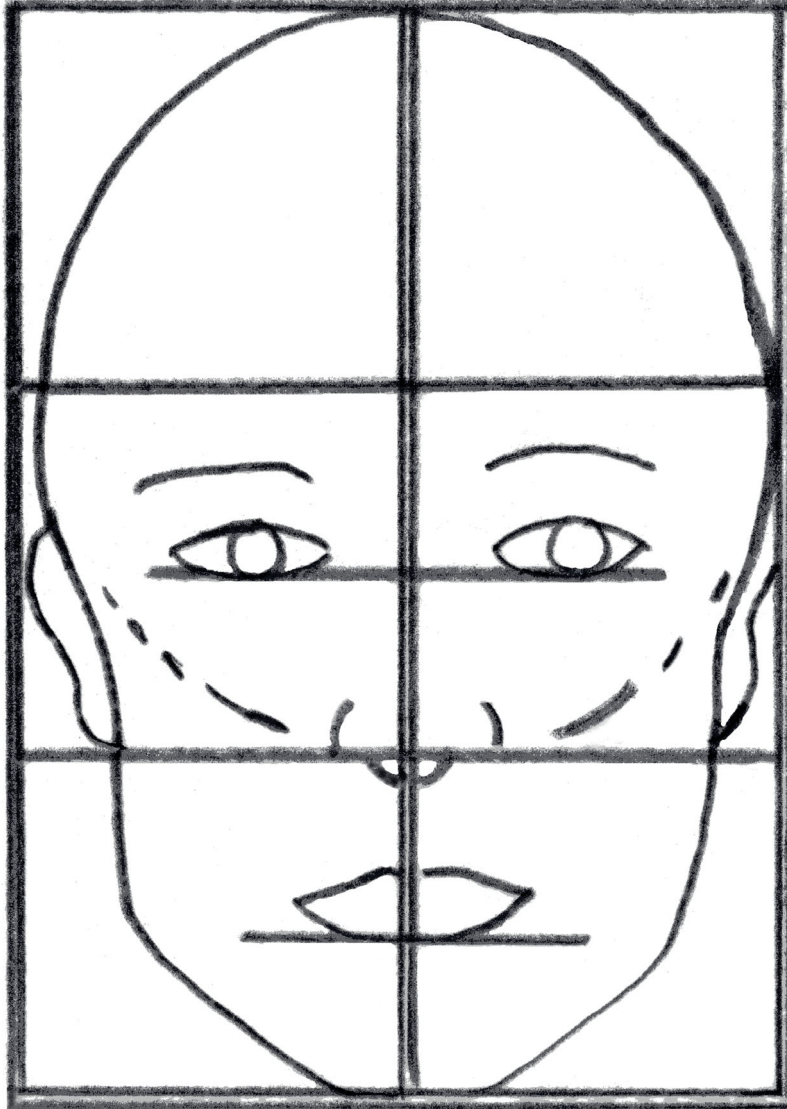
While students are drawing remind them to consider where they will place color later being particularly aware of how they will portray texture and skin color.

Step 5

Review individual drawings and once you are satisfied that they are fairly complete, students may begin the coloring process. Remind them to be thoughtful about colors and to not randomly put down color as if it is an afterthought. Remember that color is an important factor in the three criteria: mood, personality, and composition.

Step 6

Gather as a group to discuss the portraits. Have students talk about their work and explain their choices. Class members can be asked questions about specific pieces and what they see before the artist explains.



Face Proportion Guide

Elements of Art & Design

Light Either the sensation of light, a source of light, its illumination, the representation of it in a work of art, or awareness as if there were light on a subject.

Texture An element of art which refers to the surface quality or “feel” of an object, its smoothness, roughness, softness, etc. Textures may be actual or simulated. Actual textures can be felt with the fingers, while simulated textures are suggested by the way the artist has painted certain areas of a picture.

Shape An enclosed space defined and determined by other art elements such as line, color, value, and texture. In painting and drawing, shapes may take on the appearance of solid three-dimensional object even though they are limited to two dimensions.

Line A mark with length and direction(s). An element of art that refers to an identifiable path of a point moving in space. Types of line include: vertical, horizontal, diagonal, straight or ruled, curved, bent, angular, thin, thick or wide, interrupted (dotted, dashed, broken, etc.), blurred or fuzzy, controlled, freehand, parallel, hatching, meandering, and spiraling. Often it defines a space, and may create an outline or contour, define a silhouette; create patterns, or movement, and the illusion of mass or volume. It may be two-dimensional (as with pencil on paper) three-dimensional (as with wire) or implied (the edge of a shape or form).

Space An element of art that refers to the distance or area between, around, above, below, or within things. It can be described as two-dimensional or three-dimensional; as flat, shallow, or deep; as open or closed; and as positive or negative.

Color Produced when light strikes an object and then reflects back to the eyes.

It has three characteristics:

Hue refers to the name of a color, e.g. red, blue, yellow.

Intensity refers to the purity and strength of a color, e.g. bright red or dull red.

Value refers to the lightness or darkness of a color. Value is an especially important element in works of art when color is absent.

Principles of Art & Design

Balance The way in which the elements of art are arranged to create a feeling of stability in a work. It can be described as asymmetrical, radial, or symmetrical.

Emphasis The use of any technique that stresses or gives dominance to a single feature of an artwork. Artists often use emphasized elements to direct a viewer's attention to what they consider to be the most important aspects of a composition.

Harmony A way of combining elements of art in order to accent their similarities and join the aspects of a composition into a cohesive whole.

Movement Often implied, it can be achieved by arranging the elements of art in such a way that the viewer's eye is invited to jump rapidly or glide smoothly from one to the next.

Pattern The repetition of anything in order to create a design.

Rhythm A way of combining elements of art in order to produce the look and feel of movement, especially with a visual tempo or beat.

Proportion (or scale) refers to the relationships of the size of objects in a body of work. Proportion gives a sense of size perceived as a relationship of objects; from small to large.

Contrast The use of opposing elements, such as values, colors, forms, or lines, in proximity to produce an intensified effect in a work of art. Contrast can be used to create an area of emphasis.

Portraits in Art

Maine Learning Results: Career and Education Development Standards

A. Learning about Self-Knowledge and Interpersonal Relationships: Students identify, demonstrate, analyze, and evaluate self-knowledge related to interests, skills, work, and school; positive personal traits, attitudes, beliefs, behaviors, habits of mind, and experiences that lead to success in school, work, and community; their ability to build and maintain a positive self-concept; and their ability to develop and recognize the positive interpersonal skills that effectively influence work and relationships with others.

A1 Self-Knowledge and Self-Concept

3-5

Students identify and demonstrate interests, skills, habits of mind, and experiences that build and maintain a positive self-concept.

A2 Beliefs and Behaviors that Lead to Success

3-5

Students make choices about and demonstrate behaviors that lead to success in schoolwork.

A3 Interpersonal Skills

3-5

Students identify decisions and demonstrate behaviors that reflect positive interpersonal skills and lead to success in school or community.

- a. Getting along with others.
- b. Respecting diversity.
- c. Working as a member of a team.
- d. Managing conflict.
- e. Accepting/giving/using constructive feedback.
- f. Accepting responsibility for personal behavior.
- g. Demonstrating ethical behavior.
- h. Following established rules/etiquette for observing/listening.
- i. Demonstrating safe behavior.
- j. Dealing with peer pressure.

Maine Learning Results: Visual Arts Standards

A. Disciplinary Literacy : Students show literacy in the art discipline by understanding and demonstrating concepts, skills, terminology, and process.

A1 Artist's Purpose

3-5

Students explain purposes for making art in different times and places, and the relationship to cultural traditions, personal expression, and communication of beliefs.

A2 Elements of Art and Principles of Design

3-5

Students describe features of composition.

- a. Describe Elements of Art: color, form, line, shape, space, texture, and value.
- b. Describe Principles of Design including balance, contrast, emphasis, movement, and pattern.

A3 Media, Tools, Techniques, and Processes

3-5

Students describe a variety of media and associated tools, techniques, and processes, for multiple art forms and genres.

B. Creation, Performance, and Expression: Students create, express, and communicate through the art discipline.

B1 Media Skills

3-5

Students use a variety of media, tools, techniques, and processes to create original art works.

B2 Composition Skills

3-5

Students use Elements of Art and Principles of Design to create original art works including paintings, three-dimensional objects, drawings from imagination and real life, and a variety of other media and visual art forms.

B3 Making Meaning

3-5

Students create art works that communicate ideas, feelings, and meanings and demonstrate skill in the use of media, tools, techniques, and processes.

C. Creative Problem Solving: Students approach artistic problem-solving using multiple solutions and the creative process.

C1 Application of Creative Process

3-5

Students describe and apply steps of creative problem-solving.

- a. Identify problem.
- b. Define problem.
- c. Generate a variety of solutions.
- d. Implement solution(s).
- e. Evaluate solution(s).

D. Aesthetics and Criticism: Students describe analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

D1 Aesthetics and Criticism

3-5

Students describe and compare art forms.

- a. Describe and compare art forms by applying grade span appropriate arts concepts, terminology, skills, and processes as referenced in Standard A: Disciplinary Literacy.
- b. Ask questions about an art form to further understand the concepts, skills, and processes used to create/perform the work of art.
- c. Explain purposes for making art in different times and places, including cultural traditions, personal expression, and communication of beliefs.

E. Visual and Performing Arts Connections: Students understand the relationship among the arts, history and world culture; and they make connections among the arts and to other disciplines, to goal-setting, and to interpersonal interaction.

E5 Interpersonal Skills

3-5

Students identify and demonstrate the positive interpersonal skills necessary to get along with others and participate in the arts.

- a. Getting along with others.
- b. Respecting differences.
- c. Working as a team/ensemble.
- d. Managing conflict.
- e. Accepting/giving/using constructive feedback.
- f. Accepting responsibility for personal behavior.
- g. Demonstrating ethical behavior.
- h. Following established rules/etiquette for observing/listening to art.
- i. Demonstrating safe behavior.

Maine Learning Results: English Language Arts Standards

E. Listening and Speaking: Students listen to comprehend and speak to communicate effectively.

E1 Listening

3-5

Students apply active listening skills.

- a. Ask clarifying questions.
- b. Attend and respond appropriately to classmates and adults.
- c. Follow multi-step oral instructions.

E2 Speaking

3-5

Students use active speaking skills to communicate effectively in a variety of contexts.

- a. Explain ideas clearly and respond to questions with appropriate information.
- b. Speak using eye contact, clear enunciation, clear gestures for emphasis, and appropriate volume and rate.
- c. Share information summarized from reading, listening, or viewing and form a position on a topic, supporting the position with a variety of print and non-print sources.

Printmaking Lesson: Positive and Negative Prints

This lesson is intended for K-4th grade but may be adapted for other age groups by using more advanced materials like linoleum or wood or using different inking techniques like rainbow rolling. This activity was developed for use with the following Museums by Mail program but could also be used as a general lesson in printmaking:

- *19th Century Maine* (MbM 1)
 - *Black on White* (MbM 12)
 - *Woodcuts by Carroll Thayer Berry* (MbM 18)
 - *Tree Silhouettes by Daniel Farber* (MbM 26)
-

As a class look at and discuss the Museums by Mail artwork or a variety of other black and white prints. Explain the printmaking process to the class (*Printmaking Basics* is included for reference) noting that when artists remove parts of a plate or block they are creating a positive image that the ink will adhere to. When artists impress a plate they are creating a negative image that will resist the ink. This is certainly a difficult concept to convey, but this activity will help to clarify the difference between the two.

Maine Learning Results: English Language Standards

E. Listening and Speaking: Students listen to comprehend and speak to communicate effectively.

E1 Listening

Pre-K-2

Students use early active listening skills.

- Ask relevant questions at appropriate times.
- Converse without interrupting.
- Follow one-step and two-step oral instructions.

3-5

Students apply active listening skills.

- Ask clarifying questions.
- Attend and respond appropriately to classmates and adults.
- Follow multi-step oral instructions.

E2 Speaking (this will depend on the amount of interactive dialogue when looking at exhibit)

Pre-K-2

Students use speaking skills to communicate.

- Make clear requests at appropriate times.
- Make simple presentations using eye contact.
- Use voice level appropriate to the situation.
- Share stories and information and support opinions using oral and visual examples.

3-5

Students use active speaking skills to communicate effectively in a variety of contexts.

- Explain ideas clearly and respond to questions with appropriate information.
- Speak using eye contact, clear enunciation, clear gestures for emphasis, and appropriate volume and rate.
- Share information summarized from reading, listening, or viewing and form a position on a topic, supporting the position with a variety of print and non-print sources.

Maine Learning Results: Visual Arts Standards

A. Disciplinary Literacy - Visual Arts: Students show literacy in the art discipline by understanding and demonstrating concepts, skills, terminology, and processes.

A1 Artist's Purpose

Pre-K-2

Students recognize a variety of purposes for making art, including telling a story, communicating emotion, or beautifying functional objects.

3-5

Students explain purposes for making art in different times and places, and the relationship to cultural traditions, personal expression, and communication of beliefs.

A2 Elements of Art and Principles of Design

Pre-K-2

Students identify features of composition.

- a. Identify Elements of Art: color, form, line, shape, space, texture, and value.
- b. Identify Principles of Design including pattern and balance.

3-5

Students describe features of composition.

- a. Describe Elements of Art: color, form, line, shape, space, texture, and value.
- b. Describe Principles of Design including balance, contrast, emphasis, movement, and pattern.

B. Creation, Performance, and Expression - Visual Arts: Students create, express, and communicate through the art discipline.

B1 Media Skills

Pre-K-2

Students use basic media, tools and techniques to create original art works.

3-5

Students use a variety of media, tools, techniques, and processes to create original art works.

B2 Composition Skills

Pre-K-2

Students use Elements Of Art and Principles Of Design to create original art works.

3-5

Students use Elements of Art and Principles of Design to create original art works including paintings, three-dimensional objects, drawings from imagination and real life, and a variety of other media and visual art forms.

B3 Making Meaning

Pre-K-2

Students create art works that communicate ideas and feelings and demonstrate skill in the use of media, tools, and techniques.

3-5

Students create art works that communicate ideas, feelings, and meanings and demonstrate skill in the use of media, tools, techniques, and processes.

D1 Aesthetics and Criticism

Pre-K-2

Students observe, listen to, describe and ask questions about art forms.

- a. Describe the art form by applying grade span appropriate arts concepts, terminology, skills, and processes as referenced in Standard A: Disciplinary Literacy.
- b. Ask questions about the art form to further understand how the artist created/performed the work of art.
- c. Recognize a variety of purposes for making/performing art works, including telling a story and communicating emotions and ideas.

3-5

Students describe and compare art forms.

- a. Describe and compare art forms by applying grade span appropriate arts concepts, terminology, skills, and processes as referenced in Standard A: Disciplinary Literacy.
- b. Ask questions about an art form to further understand the concepts, skills, and processes used to create/perform the work of art.
- c. Explain purposes for making art in different times and places, including cultural traditions, personal expression, and communication of beliefs.

Positive and Negative Prints

Students will learn how to use styrofoam in two ways to make prints. This will help them to understand the difference between subtractive and additive printmaking.

Materials Needed:

- Black paint or block printing ink (available at art stores or through catalogs).
- Styrofoam meat trays or sheets of styrofoam (available at art stores or through catalogs)
- Scissors.
- Pencils.
- Paper (at least an inch larger than styrofoam).
- Cardboard/matt board pieces for each student that are larger than foam sheets.
- Glue.
- Small paintbrushes or sticks for applying glue.
- Soft rubber brayers (printing rollers that can be found at art supply stores). You can substitute small paint rollers or even paint brushes if rollers aren't readily available.
- An old cookie tray or a piece of plexiglass to roll the ink out on.
- Smocks or old t-shirts.
- Newspaper or plastic to cover inking table.

Negative Print

Step One

Give students a sheet of styrofoam that is about 5x8" in size. Instruct them to draw a tree on the foam, filling the sheet. You may wish to show them an example first, discussing the way branches look. They should create the outline and then add texture to the bark with lines or cross-hatches.

Step Two

Set-up an inking station with brayers, trays (pre-loaded with ink), and paper. Have students put on smocks and bring their styrofoam drawing to the table. Demonstrate how to load the brayer with ink (back and forth covering the surface), and then how to ink the foam (gently covering the surface, being sure not to push into fine lines). Center paper over foam and rub lightly. Peel off paper to reveal print. Students should make five prints this way, labeling each with edition numbers (first one is 1/5, second is 2/5, etc.). Note: If using paint be sure it is thick and sticky. If it is too watery add flour or glue. Apply carefully with a small foam paint roller.



Styrofoam tree drawing.



Final print.

Positive Print

Step One

Give students a sheet of styrofoam that is about 5x8" in size. Instruct them to draw a tree on the foam, filling the sheet. It is very important that they draw very lightly, unlike the negative print. Do not add bark detail at this time.

Step Two

Students will now cut-out their trees, and glue them to the center of a piece of cardboard. Once the glue is dry they can then add bark detail pressing down as they did with the negative print.

Step Three

Again, have students put on smocks and bring their styrofoam/board to the table. Use the same technique to ink the surface, being careful to avoid the backing board. Center paper over foam/board and rub lightly. Peel off paper to reveal print. Students should make five prints this way, labeling each with edition numbers (first one is 1/5, second is 2/5, etc.). Note: If using paint be sure it is thick and sticky. If it is too watery add flour or glue. Apply carefully with a small foam paint roller.

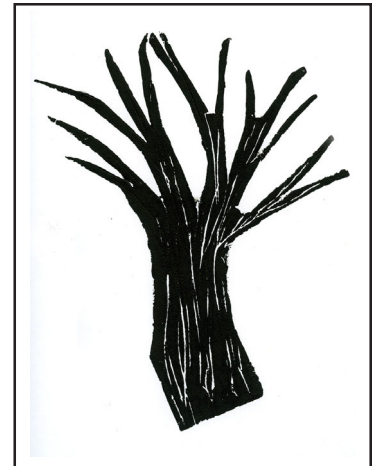
Mount each print on colored paper to display. Students can leave one of each version in class and trade the others with classmates if they'd like.



Styrofoam tree attached to board.



Styrofoam tree attached to board.



Final print.

Alternatives for Negative Print:

- Have students draw and "color-in" a moon by their tree for a final night print.
- Students can rub off some of the ink around the tree and paint on colors for a sunset, or dusky blue effect. They must work fairly quickly so the black ink will not dry.
- Add lines of colored paint/ink to tray and gently roll brayer over lines (going with lines, not against). This will load brayer with multiple colors for "rainbow rolling." Apply to styrofoam in the same manner as above.

Alternatives for Positive Print:

- Make a classroom forest by printing each student's foam/board tree on a long roll/sheet of paper. Overlap prints slightly to create depth. Students can later fill in the background with watercolor, add detail like leaves, grass, snow, or animals, with paint or paper.
- Individually, students can repeat their print on a single sheet of 12x18" paper to create their own forest.
- Students can paint a background first before printing, using watercolor wash skies, or a whole scene created while leaving an appropriate sized space for their tree (a good opportunity to discuss the techniques used for showing depth.)

Printmaking Basics

Essentially printmaking occurs when a matrix, worked by an artist and then inked, is printed. That matrix can be made of paper, metal, stone, screens, linoleum, etc. The artist either impresses, carves, or draws on the surface of the matrix. These plates are then inked and hand-rubbed onto paper or sent through a printing press. When prints are made from a plate, it is called “pulling,” and the number of prints pulled from a plate is called an “edition.” The edition number usually appears on the bottom left as a fraction (e.g., 23/50). The first set of prints made are usually for the artist and are called “artist proofs” and often labeled “AP.” The four primary types of print techniques are **relief, intaglio, planographic, and screenprint**.

Relief

A category of printmaking in which a design on a flat surface is carved with a knife, chisel, or other tool, removing the areas that the printmaker does not want to be printed. These plates are then inked and paper is pressed to the surface by hand, with a wooden tool, or by a press. The resulting impression is a mirror image of the original plate and will only show the lines and shapes of the design left on the *unworked surface*. The most common types of relief prints are **woodcut, wood engraving, and linocut**.

Intaglio

(from the Italian word *Intagliare*, to carve or incise) A category of printmaking in which the surface of a printing plate has been incised with a design by one or more techniques. In order to print the image, ink is applied and wiped across the surface of the plate, filling the recessed areas. Usually the excess ink is then cleaned off the unworked surface of the plate. When printed under great pressure, the paper is forced into those incised marks, thus picking up the ink and often creating ridges and raised areas in the final printed impression. Types of intaglio prints are **engraving, etching, aquatint, and mezzotint**.

Planographic

Planographic processes include lithography and some forms of commercial printing. The lithographer creates a design directly on a stone or smooth plate with a greasy material, such as crayon, and chemically fixes it to the surface. The stone is dampened with water, which, repelled by the greasy medium, only settles in the blank spaces where there is no design. Thus the printing ink adheres only to the areas where the design was drawn. It is considered the most draftsmanlike of printmaking processes for its ability to preserve the artist’s gestures so accurately.

Screenprint

A printing process using stencils to block out areas which are then printed through silk, other fabric or metal mesh (screen). Several different screens may be used to print an image in several colors. Also called Silkscreen or Serigraph.

For more information on printmaking, please see the *Glossary of Printmaking Terms*.

Watercolor Painting

Use this guide to help your students look at, discuss, and create watercolor paintings. Any questions or activities can be adapted for the appropriate grade level. Maine Learning Results achievements are included for all grade levels.

This lesson was designed for use with a selection of watercolor paintings. Examples may come from teacher resources or the following Museums by Mail programs:

- *Scenes of Our State* (MBM 2)
- *Maine Coastal Watercolors* (MBM 3)
- *Lake and Ocean Fish* (MBM 4)
- *Schildknecht's Rural Watercolors* (MBM 5)
- *Watercolors by William Möise* (MBM 6)
- *Two Books by Doris Holman* (MBM 19)
- *Watercolors of Maine by Doris Holman* (MBM 24)

Related Material:

Glossary of Watercolor Painting Terms (download from website)

Group Discussion

All the following questions can be used at different grade levels, but the expectations for students should be appropriate for their abilities. These questioning techniques will encourage students to learn that art can be experienced as communication between the artist and the viewer.

1. Talk about which work *you* enjoy most. Why does that work appeal to you? (the feelings it gives you, the art elements it incorporates; the colors, lines, shapes, and textures). Encourage the students to do the same.
2. Encourage students to think about and discuss why artists create art (to give pleasure, to make money, to illustrate or communicate thoughts and ideas, etc.).
3. Encourage students to contribute ideas based on their own experience. Talk about how the works in the show are similar to and different from other kinds of art that they have seen. Help them to find connections between the art in the exhibit and art seen in books, posters, or in their homes.
4. Encourage students to learn that art can be experienced as communication between the artist and the viewer. Discuss the message communicated in the art. What can be learned from these works of art and how that message could be communicated through other means?
5. Encourage students to critically analyze works of art by:
 - a. Looking long and carefully at the work and describing (in detail) all that is perceived. Convey to the students that looking at a work of art is like reading: you must look at each detail (word) to get the full meaning of the work.

continued →

- b. Thinking about how the artwork is organized (how the artist composed the work).
- c. Thinking about how the artwork makes them feel (does it remind them of anything?).
- d. Make a value judgment based on craftsmanship (skill), affective content (feelings, or moods expressed), organization of the visual elements (design and composition), expressive content (message or meaning). Students should practice giving opinions on the value of the work and should always be asked WHY they are making that determination. Make a distinction between personal preference and critical judgment.

Other questions to be considered could be:

- Why do people create art?
- What is art?
- What is good art?
- What is beauty?
- How do our feelings about beauty affect the decisions and choices we make in our lives?

Activities 1-3

Review the following activities and corresponding Maine Learning Results achievements to determine which will best suit your class.

1. Writing Skills

- a) After discussing the works, have the students write about the one they enjoyed the most.
- b) Tell the students to imagine that these works are illustrations for a story, poem, or song and ask them to write the story, poem, or song to go with the illustration.

2. Seeing Skills

- a) Have a student volunteer pretend to be the artist. Other students can take turns asking the artist questions about the pictures. Encourage the “artist” to use his/her imagination trying to answer the questions as the artist would.
- b) Have all students, except one, turn away from the exhibit. Have that student describe a work in detail. See if the other students can determine which work was described, when they turn back to the exhibit. Encourage the student to be very specific.

continued →

3. Art Skills (watercolor painting)

In this activity students will create a watercolor painting. It takes artist(s) many years to be able to create the visual effects seen in these exhibits. Thus in this activity, practicing and learning watercolor technique is more important than the final result or product.

Materials Needed:

Watercolor paper
Surface to draw on, drawing board (for outside)
Watercolors
Watercolor brushes
Palettes for mixing paint
Water containers
Sponge, paper towel
Spray bottle
Tape to hold paper on drawing board

Process:

1) Experiment with some basic watercolor techniques before starting a landscape or still life. Put down a transparent color wash. Paint over the wash with another color, working “wet on wet,” this allows the colors to “bleed” together. Let this dry, now add another transparent wash layer to this dry area, (“wet on dry”). On another piece of paper lay a wash down leaving some areas white. Create areas of texture by using the sponge or paper towel. Lastly practice working on details with a small “dry brush.”

2) Using the images in the exhibit for ideas (or directly from nature outside, or set up your own still life inside) plan a simple composition. Tape the paper to a drawing board or desk, so it does not wrinkle. Lightly sketch the major shapes. Start by painting lightly, washing in major shapes of color (the sky, the ground, trees). Let dry, blot dry with the sponge or paper towel if you want texture, (leaves or clouds). Do not paint areas that will be white.

Do not worry about “accidents” (color settling at the bottom of a wash, two colors running together, color running into the wrong place) they add interest and surprise to your painting and can be incorporated.

3) Lastly wash the middle ground areas if any, or the areas you want to emphasize, by using slightly stronger colors, (mix enough color to cover the entire area you want to cover). Paint more detail in the foreground areas, or the areas of interest. Use just the tip of the brush for the smallest details.

Watercolor Painting

Note: MELRs are listed for Group Discussion and Activities 1-3.

Maine Learning Results: English Language Arts Standards

B. Writing: Students write to express their ideas and emotions, to describe their experiences, to communicate information, and to present or analyze an argument.

B1 Interconnected Elements (Activity 1)

Pre-K-2

Students use a writing process to communicate their ideas.

- a. Select a focus for writing and develop an idea, including a beginning, middle, and end.
- b. Respond to clarifying questions and suggested revisions.
- c. Edit, with assistance, for correct grammar, usage, and mechanics.
- d. Create legible final drafts.

3-5

Students use a writing process with an emphasis on the development of a central idea, for a variety of audiences and purposes.

- a. Select a purpose for writing.
- b. Pre-write using graphic organizers or other structures to organize their ideas.
- c. Establish an organizing structure and maintain a consistent focus.
- d. Include an introduction and conclusion.
- e. Write coherent paragraphs that have supporting sentences and a concluding sentence.
- f. Revise original drafts to improve coherence, provide better descriptive details, and to convey voice.
- g. Edit for correct grammar, usage, and mechanics.
- h. Create legible final drafts.

6-8

Students use a writing process to communicate for a variety of audiences and purposes.

- a. Determine a purpose for writing.
- b. Decide which information is included to achieve the desired purpose.
- c. Revise drafts to improve focus, effect, and voice incorporating peer response when appropriate.
- d. Edit for correct grammar, usage, and mechanics.
- e. Write to achieve a specific purpose.
- f. Create legible final drafts.

9-Diploma

Students use a writing process to develop an appropriate genre, exhibiting an explicit organizational structure, perspective, and style to communicate with target audiences for specific purposes.

- a. Locate, summarize, and synthesize information from primary and secondary sources, as necessary.
- b. Apply aspects of various genres for rhetorical effect, strong diction, and distinctive voice.
- c. Revise drafts to improve synthesis of information from sources, ensuring that the organizational structure, perspective, and style are effective for the targeted audience and purpose.
- d. Edit for correct grammar, usage, and mechanics.
- e. Create legible final drafts.

B2 Narrative (Activity 1)

Pre-K-2

Students write stories that describe an experience.

- a. Include descriptive details that enable the reader to create mental images.

3-5

Students write narratives that relate events, ideas, observations, or recollections.

- a. Provide enough details and description in an organized manner so the reader can imagine the event or experience.
- b. Develop major events, settings, and characters and deal with problems and solutions in a story.
- c. Provide insight into why the selected event or experience is memorable.
- d. Include sensory details.

6-8

Students write narratives that convey complex ideas, observations, events, or reflections.

- a. Establish a plot or other narrative structure, point of view, setting, and conflict.
- b. Develop characters.
- c. Use a range of narrative strategies for effect including dialogue and suspense.
- d. Use stylistic devices including figurative language and point of view to clarify, enhance, and develop ideas.

9-Diploma

Students embed narrative writing in a written text when appropriate to the audience and purpose.

- a. Use diction, syntax, imagery, and tone to create a distinctive voice.
- b. Organize ideas in a logical sequence with effective transitions.

B3 Argument/Analysis (Activity 1)

Pre-K-2

Students write to inform an audience on a specific topic.

- a. Write brief descriptions of objects, people, places, or events.
- b. Record and share, in writing, information that has been gathered.

3-5

Students write to identify and explain a position to an identified audience.

- a. Summarize information from reading, listening, or viewing.
- b. Write about a central question or idea by using relevant supporting facts and details.

6-8

Students write academic essays that state a clear position, supporting the position with relevant evidence.

- a. Summarize and paraphrase and/or explain information from reading, listening, or viewing.
- b. Write essays that support an idea and build a logical argument excluding extraneous information and differentiating between facts and opinions.

9-Diploma

Students write academic essays that structure ideas and arguments in a sustained and logical fashion.

- a. Explain and evaluate information from reading, listening, or viewing.
- b. Write thesis-driven essays that build a logical argument and support assertions with examples and evidence that are accurate, credible, and relevant.

B4 Persuasive (Activity 1)

Pre-K-2

Students write to explain likes and dislikes.

- a. Support opinions with examples.

3-5

Students write to persuade a targeted audience.

- a. Establish a clear position on a topic and support the position with relevant evidence.

6-8

Students write persuasive essays addressed to a specific audience for a particular purpose.

- a. Employ a variety of persuasive techniques, including presenting alternate views objectively or addressing potential counterclaims, in an essay that supports an idea using facts, supported inferences, and/or opinions appropriate to the audience and purpose and is intended to influence the opinions, beliefs, or positions of others.

9-Diploma

Students write persuasive essays exhibiting logical reasoning and rhetorical techniques.

- a. Employ a variety of persuasive techniques including anticipating, addressing, and refuting potential counterclaims in a thesis-driven logical argument to influence the opinions, beliefs, or positions of others.

D. Language: Students write and speak using the conventions of Standard American English. They apply knowledge of grammar and usage when reading to aid comprehension. They know and apply rules of mechanics and spelling to enhance the effectiveness and clarity of communication.

D1 Grammar and Usage (Activity 1)

Pre-K-2

Students demonstrate an understanding of the parts of speech and simple sentence structures to communicate.

- a. Identify and use nouns and verbs correctly.
- b. Use simple sentences.

3-5

Students use parts of speech and vary sentence structure to communicate.

- a. Use forms of nouns, verbs, adjectives, adverbs, prepositions, conjunctions, pronouns, and interjections correctly.
- b. Use simple, compound, and complex sentences.

6-8

Students manipulate the parts of speech effectively and employ a variety of sentence structures to communicate.

- a. Use forms of nouns, pronouns, verbs, adjectives and their modifiers, adverbs, prepositions, transitions, conjunctions, and interjections correctly.
- b. Use compound complex sentences.
- c. Use active and passive voices effectively.

9-Diploma

Students apply rhetorical skills when reading, writing, and speaking through their understanding of Standard American English.

- a. Use appropriate diction, syntax, and figurative language to suit purpose, context, and audience.
- b. Use handbooks, style guides or other writing sources to confirm accuracy of Standard American English.

D2 Mechanics (Activity 1)

Pre-K-2

Students apply the rules of capitalization, punctuation, and spelling to communicate.

- a. Use commas in the greeting and closure of a letter and in dates.
- b. Capitalize proper nouns and words at the beginning of sentences.
- c. Use periods, question marks, and exclamation points.
- d. Spell high frequency grade-level words.
- e. Use phonics patterns to aid in spelling.

3-5

Students apply the rules of capitalization, punctuation, and spelling to communicate.

- a. Use end marks correctly.
- b. Capitalize correctly.
- c. Spell high-frequency grade-level words.

6-8

Students apply the rules of capitalization, punctuation, and spelling to communicate effectively.

- a. Use correct capitalization and punctuation including commas and semi-colons.
- b. Correctly spell frequently misspelled words and common homophones.

9-Diploma

Students demonstrate the use of the structures and conventions of Standard American English in their communication.

- a. Use appropriate punctuation, spelling, and sentence and paragraph structure to suit purpose, situation, and audience.

E. Listening and Speaking: Students listen to comprehend and speak to communicate effectively.

E1 Listening (Group Discussion, Activity 1)

Pre-K-2

Students use early active listening skills.

- a. Ask relevant questions at appropriate times.
- b. Converse without interrupting.
- c. Follow one-step and two-step oral instructions.

3-5

Students apply active listening skills.

- a. Ask clarifying questions.
- b. Attend and respond appropriately to classmates and adults.
- c. Follow multi-step oral instructions.

6-8

Students adjust listening strategies to understand formal and informal discussion, debates or presentations and then apply the information.

- a. Ask appropriate clarifying questions.
- b. Summarize and apply information presented.
- c. Acknowledge and build upon the ideas of others.

9-Diploma

Students adjust listening strategies for formal and informal discussion, debates or presentations, and then evaluate the information.

- a. Formulate clarifying questions.
- b. Examine and critique information presented.
- c. Expand on ideas presented by others.

E2 Speaking (*Group Discussion, Activity 1*)

Pre-K-2

Students use speaking skills to communicate.

- a. Make clear requests at appropriate times.
- b. Make simple presentations using eye contact.
- c. Use voice level appropriate to the situation.
- d. Share stories and information and support opinions using oral and visual examples.

3-5

Students use active speaking skills to communicate effectively in a variety of contexts.

- a. Explain ideas clearly and respond to questions with appropriate information.
- b. Speak using eye contact, clear enunciation, clear gestures for emphasis, and appropriate volume and rate.
- c. Share information summarized from reading, listening, or viewing and form a position on a topic, supporting the position with a variety of print and non-print sources.

6-8

Students adjust speaking strategies for formal and informal discussions, debates, or presentations appropriate to the audience and purpose.

- a. Organize and present information logically.
- b. Adjust volume, tone, eye contact, and gestures to suit the audience.
- c. Use conventions of Standard American English.
- d. Seek feedback and revise to improve effectiveness of communication.
- e. Select appropriate media, relevant to audience and purpose that support oral, written, and visual communication.

9-Diploma

Students determine speaking strategies for formal and informal discussions, debates, or presentations appropriate to the audience and purpose.

- a. Choose and present appropriate information logically and ethically.
- b. Apply conventions of Standard American English to suit audience and purpose.
- c. Analyze feedback and revise delivery to improve effectiveness of communication.
- d. Select appropriate media, relevant to audience and purpose, to extend and support oral, written, and visual communication.

Maine Learning Results: Visual Arts Standards

A. Disciplinary Literacy: Students show literacy in the art discipline by understanding and demonstrating concepts, skills, terminology, and processes.

A1 Artist's Purpose (*Group Discussion, Activity 2 & 3*)

Pre-K-2

Students recognize a variety of purposes for making art, including telling a story, communicating emotion, or beautifying functional objects.

3-5

Students explain purposes for making art in different times and places, and the relationship to cultural traditions, personal expression, and communication of beliefs.

6-8

Students explain and compare different purposes of artists and their artwork, in the context of time and place.

9-Diploma

Students research and explain how art and artists reflect and influence culture and periods of time.

A2 Elements of Art and Principles of Design (*Group Discussion, Activity 2 & 3*)

Pre-K-2

Students identify features of composition.

- a. Identify Elements of Art: color, form, line, shape, space, texture, and value.
- b. Identify Principles of Design including pattern and balance.

3-5

Students describe features of composition.

- a. Describe Elements of Art: color, form, line, shape, space, texture, and value.
- b. Describe Principles of Design including balance, contrast, emphasis, movement, and pattern.

6-8

Students compare features of composition both within an art work and among art works.

- a. Compare Elements of Art: color, form, line, shape, space, texture, and value.
- b. Compare Principles of Design including balance, contrast, emphasis, movement, pattern, rhythm, and unity.

9-Diploma

Students evaluate all the features of composition.

- a. Evaluate Elements of Art: color, form, line, shape, space, texture, and value.
- b. Evaluate Principles of Design including balance, contrast, emphasis, movement, pattern, rhythm, and unity.

A3 Media, Tools, Techniques, and Processes (*Group Discussion, Activity 1, 2 & 3*)

Pre-K-2

Students name art media and associated tools, for multiple art forms and genres.

3-5

Students describe a variety of media and associated tools, techniques, and processes, for multiple art forms and genres.

6-8

Students explain the effects of media and their associated tools, techniques, and processes, using elements, principles, and expressive qualities in art forms and genres.

9-Diploma

Students compare the effects of media and their associated tools, techniques, and processes, using elements, principles, and expressive qualities in art forms and genres.

B. Creation, Performance, and Expression: Students create, express, and communicate through the art discipline.

B1 Media Skills (Activity 1 & 3)

Pre-K-2

Students use basic media, tools and techniques to create original art works.

3-5

Students use a variety of media, tools, techniques, and processes to create original art works.

6-8

Students choose suitable media, tools, techniques, and processes to create original art works.

9-Diploma

Students choose multiple suitable media, tools, techniques, and processes to create a variety of original art works.

B2 Composition Skills (Activity 3)

Pre-K-2

Students use Elements Of Art and Principles Of Design to create original art works.

3-5

Students use Elements of Art and Principles of Design to create original art works including paintings, three-dimensional objects, drawings from imagination and real life, and a variety of other media and visual art forms.

6-8

Students use Elements of Art and Principles of Design to create original art works that demonstrate different styles in paintings, three-dimensional objects, drawings from imagination and real life, and a variety of other media and visual art forms.

9-Diploma

Students use Elements of Art and Principles of Design to create original art works that demonstrate development of personal style in a variety of media and visual art forms.

B3 Making Meaning (Activity 1 & 3)

Pre-K-2

Students create art works that communicate ideas and feelings and demonstrate skill in the use of media, tools, and techniques.

3-5

Students create art works that communicate ideas, feelings, and meanings and demonstrate skill in the use of media, tools, techniques, and processes.

6-8

Students create art works that communicate an individual point of view.

- a. Demonstrate skills in the use of media, tools, techniques, and processes.
- b. Demonstrate knowledge of visual art concepts.
- c. Communicate a variety of ideas, feelings, and meanings.

9-Diploma

Students create a body of original art work.

- a. Demonstrate sophisticated use of media, tools, techniques, and processes.
- b. Demonstrate knowledge of visual art concepts.
- c. Communicate a variety of ideas, feelings, and meanings.

C. Creative Problem Solving: Students approach artistic problem-solving using multiple solutions and the creative process.

C1 Application of Creative Process (Activity 1 & 3)

Pre-K-2

Students identify and demonstrate creative problem-solving skills.

- a. Improvise to solve problems in the performing arts.
- b. Imagine and share possible solutions to apply to challenges in creating art.

3-5

Students describe and apply steps of creative problem-solving.

- a. Identify problem.
- b. Define problem.
- c. Generate a variety of solutions.
- d. Implement solution(s).
- e. Evaluate solution(s).

6-8

Students describe and apply creative-thinking skills that are part of the creative problem-solving process.

- a. Fluency.
- b. Flexibility.
- c. Elaboration.
- d. Originality.
- e. Analysis.

9-Diploma

Students apply and analyze creative problem-solving and creative-thinking skills to improve or vary their own work and/or the work of others.

D. Aesthetics and Criticism: Students describe, analyze, interpret, and evaluate art (dance, music, theatre, and visual arts).

D1 Aesthetics and Criticism (Group Discussion, Activity 1 & 2)

Pre-K-2

Students observe, listen to, describe and ask questions about art forms.

- a. Describe the art form by applying grade span appropriate arts concepts, terminology, skills, and processes as referenced in Standard A: Disciplinary Literacy.
- b. Ask questions about the art form to further understand how the artist created/performed the work of art.
- c. Recognize a variety of purposes for making/performing art works, including telling a story and communicating emotions and ideas.

3-5

Students describe and compare art forms.

- a. Describe and compare art forms by applying grade span appropriate arts concepts, terminology, skills, and processes as referenced in Standard A: Disciplinary Literacy.
- b. Ask questions about an art form to further understand the concepts, skills, and processes used to create/perform the work of art.
- c. Explain purposes for making art in different times and places, including cultural traditions, personal expression, and communication of beliefs.

6-8

Students compare and analyze art forms.

- a. Compare and analyze art forms by applying grade span appropriate concepts, vocabulary, skills, and processes as referenced in Standard A: Disciplinary Literacy.
- b. Compare the quality and effectiveness of art works using multiple criteria from observations, print and/or non-print resources.
- c. Compare the effectiveness of selected media, techniques, and processes in communicating ideas.
- d. Explain and compare different purposes of artists and art work in the context of time and place.

9-Diploma

Students analyze and evaluate art forms.

- a. Describe, analyze, interpret, and evaluate art forms by applying grade span appropriate arts concepts, vocabulary, skills, and processes as referenced in Standard A: Disciplinary Literacy.
- b. Analyze and evaluate varied interpretations of works of art using evidence from observations and a variety of print and/or non-print sources.
- c. Demonstrate an understanding of the difference between a personal opinion and an informed judgment.
- d. Research and explain how art and artists reflect and shape their time and culture.

E. Visual and Performing Arts Connections: Students understand the relationship among the arts, history and world culture; and they make connections among the arts and to other disciplines, to goal-setting, and to interpersonal interaction.

E1 The Arts and History and World Cultures (Activity 2)

Pre-K-2

Students identify family or community symbols and celebrations in the visual/performing arts from different world cultures.

3-5

Students explain that the visual/performing arts help people understand history and/or world cultures.

6-8

Students compare products of the visual/performing arts to understand history and/or world cultures.

9-Diploma

Students analyze the characteristics and purposes of products of the visual/performing arts to understand history and/or world cultures.

E2 The Arts and Other Disciplines (Activity 2)

Pre-K-2

Students identify connections between and among the arts and other disciplines.

3-5

Students describe characteristics shared between and among the arts and other disciplines.

6-8

Students explain skills and concepts that are similar across disciplines.

9-Diploma

Students analyze skills and concepts that are similar across disciplines.

E3 Goal-Setting (*Activity 2*)

Pre-K-2

Students identify choices that lead to success in the arts.

3-5

Students identify and demonstrate choices that will lead to success in the arts including time management, interpersonal interactions, skill development, and goal-setting.

6-8

Students set goals related to time management, interpersonal interactions, or skill development that will lead to success in the arts.

9-Diploma

Students make short-term and long-term goals based on rigorous criteria and related to time management, interpersonal interactions, or skill development that will lead to success in the arts.

E5 Interpersonal Skills (*Group Discussion, Activity 1, 2, & 3*)

Pre-K-2

Students identify positive interpersonal skills that impact the quality of their art and participation in the arts.

- a. Getting along with others.
- b. Respecting differences.
- c. Working as a team/ensemble.
- d. Managing conflict.
- e. Accepting/giving/using constructive feedback.
- f. Accepting responsibility for personal behavior.
- g. Demonstrating ethical behavior.
- h. Following established rules/etiquette for observing/listening to art.
- i. Demonstrating safe behavior.

3-5

Students identify and demonstrate the positive interpersonal skills necessary to get along with others and participate in the arts.

- a. Getting along with others.
- b. Respecting differences.
- c. Working as a team/ensemble.
- d. Managing conflict.
- e. Accepting/giving/using constructive feedback.
- f. Accepting responsibility for personal behavior.
- g. Demonstrating ethical behavior.
- h. Following established rules/etiquette for observing/listening to art.
- i. Demonstrating safe behavior.

6-8

Students demonstrate positive interpersonal skills and analyze how interpersonal skills affect participation in the arts.

- a. Getting along with others.
- b. Respecting differences.
- c. Working as a team/ensemble.
- d. Managing conflict.
- e. Accepting/giving/using constructive feedback.
- f. Accepting responsibility for personal behavior.
- g. Demonstrating ethical behavior.
- h. Following established rules/etiquette for observing/listening to art.
- i. Demonstrating safe behavior.

9-Diploma

Students demonstrate positive interpersonal skills and reflect on the impact of interpersonal skills on personal success in the arts.

- a. Getting along with others.
- b. Respecting differences.
- c. Working as a team/ensemble.
- d. Managing conflict.
- e. Accepting/giving/using constructive feedback.
- f. Accepting responsibility for personal behavior.
- g. Demonstrating ethical behavior.
- h. Following established rules/etiquette for observing/listening to art.
- i. Demonstrating safe behavior.

Glossary of Art Terms

Other glossaries are available for specific mediums.

abstract art Art that departs significantly from natural appearances. Forms are modified or changed to varying degrees in order to emphasize certain qualities or content. Recognizable references to original appearances may be slight. The term is also used to describe art that is *nonrepresentational*.

Abstract Expressionism An art movement, primarily in painting, that originated in the United States in the 1940s and remained strong through the 1950s. Artists working in many different styles emphasized spontaneous personal expression in large paintings that are *abstract* or *nonrepresentational*. One type of Abstract Expressionism is called *action painting*. See also *expressionism*.

academic art Art governed by rules, especially art sanctioned by an official institution, academy, or school. Originally applied to art that conformed to standards established by the French Academy regarding composition, drawing, and color usage. The term has come to mean conservative and lacking in originality.

academy An institution of artists and scholars, originally formed during the Renaissance to free artists from control by guilds and to elevate them from artisan to professional status. In an academy, art is taught as a *humanist* discipline along with other disciplines of the liberal arts.

achromatic Having no color or *hue*; without identifiable hue. Most blacks, whites, grays, and browns are achromatic.

acrylic (acrylic resin) A clear plastic used as a *binder* in paint and as a casting material in sculpture.

action painting A style of *nonrepresentational* painting that relies on the physical movement of the artist in using such gestural techniques as vigorous brushwork, dripping, and pouring. Dynamism is often created through the interlaced directions of the paint. A subcategory of *Abstract Expressionism*.

additive sculpture Sculptural form produced by combining or building up material from a core or *armature*. Modeling in clay and welding steel are additive processes.

advancing colors Colors that appear to come towards you (warm colors).

aesthetic Relating to the sense of the beautiful and to heightened sensory perception in general.

aesthetics The study and philosophy of the quality and nature of sensory responses related to, but not limited by, the concept of beauty.

afterimage The visual impression that remains after the initial stimulus is removed. Staring at a single intense *hue* may cause the cones, or color receptors, of the eye to become so fatigued that they perceive only the complement of the original hue when it has been removed.

airbrush A small-scale paint sprayer that allows the artist to control a fine mist of paint.

analogous colors Closely related *hues*, especially those in which we can see a common hue; hues that are neighbors on the color wheel, such as blue, blue-green, and green.

aperture In photography, the *camera lens* opening and its relative diameter which is measured in f-stops, such as f/8, f/5.6, etc. The aperture size controls how much light passes through the lens to the film plane (often expressed as a fraction or ratio 1:1.8). As the number increases, the size of the aperture decreases, thereby reducing the amount of light passing through the *lens* and striking the film.

applied art Art in which aesthetic values are used in the design or decoration of utilitarian objects.

aquatint An *intaglio* printmaking process in which value areas rather than lines are etched on the printing plate. Powdered resin is sprinkled on the plate and heated until it adheres. The plate is then immersed in an acid bath. The acid bites around the resin particles, creating a rough surface that holds ink. Also, a *print* made using this process.

arabesque Ornament or surface decoration with intricate curves and flowing lines based on plant forms.

arcade A series of *arches* supported by columns or piers. Also, a covered passageway between two series of arches or between a series of arches and a wall.

arch A curved structure designed to span an opening, usually made of stone or other masonry. Roman arches are semicircular; Islamic and Gothic arches come to a point at the top.

armature A rigid framework serving as a supporting inner core for clay or other soft sculpting material.

Art Nouveau A style that originated in the late 1880s, based on the sinuous curves of plant forms, used primarily in architectural detailing and the applied arts.

assemblage Sculpture using preexisting, sometimes “found” objects that may or may not contribute their original identities to the total content of the work.

asymmetrical Without *symmetry*.

automatism Automatic or unconscious action. Employed by *Surrealist* writers and artists to allow unconscious ideas and feelings to be expressed.

avant-garde French for “advance guard” or “vanguard.” Those considered the leaders (and often regarded as radicals) in the invention and application of new concepts in a given field.

axis An implied straight line in the center of a form along its dominant direction.

background The area within a composition that appears further away from the viewer; objects appear smaller and with less detail.

balance An arrangement of parts achieving a state of equilibrium between opposing forces or influences. Major types are symmetrical and *asymmetrical*. See *symmetry*.

Baroque The seventeenth-century period in Europe characterized in the visual arts by dramatic light and shade, turbulent composition, and exaggerated emotional expression.

Bauhaus German art school in existence from 1919 to 1933, best known for its influence on design, leadership in art education, and a radically innovative philosophy of applying design principles to machine technology and mass production.

beam The horizontal stone or timber placed across an architectural space to take the weight of the roof or wall above; also called a lintel.

binder The medium that holds pigment particles together in paint; for example, linseed oil or acrylic polymer.

buttress A *support*, usually exterior, for a *wall*, *arch*, or *vault*, that opposes the lateral forces of these structures. A flying buttress consists of a strut or segment of an arch carrying the thrust of a vault to a vertical pier positioned away from the main portion of the building. An important element in *Gothic* cathedrals.

Byzantine art Styles of painting, design, and architecture developed from the fifth century A.D. in the Byzantine Empire of Eastern Europe. Characterized in architecture by round *arches*, large *domes*, and extensive use of *mosaic*; characterized in painting by formal design, *frontal* and *stylized* figures, and a rich use of color, especially gold, in generally religious subject matter.

calligraphy The art of beautiful writing. Broadly, a flowing use of line, often varying from thick to thin.

camera obscura A dark room (or box) with a small hole in one side, through which an inverted image of the view outside is projected onto the opposite wall, screen, or mirror. The image is then traced. This forerunner of the modern camera was a tool for recording an optically accurate image.

cantilever A beam or slab projecting a substantial distance beyond its supporting post or wall; a projection supported at only one end.

canvas Canvas is a plain woven cloth of natural fibers (typically linen or cotton) usually stretched tightly over a wooden frame called a stretcher.

capital In architecture, the top part, capstone, or head of a column or pillar.

caricature A representation in which the subject's distinctive features are exaggerated.

cartoon 1. A humorous or satirical drawing. 2. A drawing completed as a full-scale working drawing, usually for a *fresco* painting, *mural*, or tapestry.

carving A *subtractive* process in which a sculpture is formed by removing material from a block or mass of wood, stone, or other material, using sharpened tools.

casein A white, tasteless, odorless milk protein used in making paint as well as plastics, adhesives, and foods.

casting A process that involves pouring liquid material such as molten metal, clay, wax, or plaster into a mold. When the liquid hardens, the mold is removed, leaving a form in the shape of the mold.

ceramic Objects made of clay hardened into a relatively permanent material by firing. Also, the process of making such objects.

charcoal Used for drawing and for preliminary sketching on primed canvas for oil painting. Natural vine charcoal is very soft and can be easily rubbed off with a soft rag. Natural willow charcoal is harder than vine charcoal and gives a darker line. Compressed charcoal is available in several forms. You can choose from stick form, wood-encased pencils, and peel-as-you-go paper wrapped pencils. These charcoal formulations range from extra soft to hard.

chiaroscuro Italian for "light-dark." Chiaroscuro is defined as a bold contrast between both light and dark. The gradations of light and dark *values in two-dimensional* imagery; especially the illusion of rounded, three-dimensional form created through gradations of light and shade rather than line. Highly developed by *Renaissance* painters.

chroma The purity or degree of saturation of a color; relative absence of white or gray in a color. See *intensity*.

cinematography The art and technique of making motion pictures, especially the work done by motion picture camera operators.

classical 1. The art of ancient Greece and Rome. More specifically, Classical refers to the style of Greek art that flourished during the fifth century B.C. 2. Any art based on a clear, rational, and regular structure, emphasizing horizontal and vertical directions, and organizing its parts with special emphasis on balance and proportion. The term classic is also used to indicate recognized excellence.

closed form A self-contained or explicitly limited form; having a resolved balance of tensions, a sense of calm completeness implying a totality within itself.

collage (N) From the French *coller*, to glue. A work made by gluing materials such as paper scraps, photographs, and cloth on to a flat surface. (V) To make a collage.

colonnade A row of columns usually spanned or connected by *beams (lintels)*.

color field painting A movement that grew out of *Abstract Expressionism*, in which large stained or painted areas or “fields of color” evoke aesthetic and emotional responses.

color wheel A circular arrangement of contiguous spectral *hues* used in some color systems. Also called a color circle.

complementary colors Two *hues* directly opposite one another on a *color wheel* (for example, red and green, yellow and purple) which, when mixed together in proper proportions, produce a neutral gray. These color combinations create the strongest possible contrast of color, and when placed close together, intensify the appearance of the other. The true complement of a color can be seen in its *afterimage*.

composition The bringing together of parts or elements to form a whole; the structure, organization, or total form of a work of art. The “art” of arranging the elements and/or color of an artwork in a manner that pleases the eye. See also *design*.

Conceptual art An art form in which the originating idea and the process by which it is presented take precedence over a tangible product. Conceptual works are sometimes produced in visible form, but they often exist only as descriptions of mental concepts or ideas. This trend developed in the late 1960s, in part as a way to avoid the commercialization of art.

content Meaning or message contained and communicated by a work of art, including its emotional, intellectual, symbolic, thematic, and narrative connotations.

contour The edge or apparent line that separates one area or mass from another; a line following a surface drawn to suggest volume.

contrapposto Italian for “counterpoise.” The counterpositioning of parts of the human figure about a central vertical axis, as when the weight is placed on one foot, causing the hip and shoulder lines to counterbalance each other, often in a graceful S-curve.

cool colors Colors whose relative visual temperatures make them seem cool. Cool colors generally include green, blue-green, blue, blue-violet, and violet. The quality of warmth or coolness is relative to adjacent hues. See also *warm colors*.

crosshatch To use fine overlapping lines of color or pencil to achieve texture, value, or shading. Used in drawing in pencil, chalk, pen and ink; and engraving, etching, and other printmaking techniques.

Cubism The most influential style of the twentieth century, developed in Paris by Picasso and Braque, beginning in 1907. The early mature phase of the style, called Analytical Cubism, lasted from 1909 through 1911. Cubism is based on the simultaneous presentation of multiple views, disintegration, and the geometric reconstruction of objects in flattened, ambiguous pictorial space; figure and ground merge into one interwoven surface of shifting planes. Color is limited to *neutrals*. By 1912 the more decorative phase called Synthetic (or Collage) Cubism, began to appear; it was characterized by fewer, more solid forms, conceptual rather than observed subject matter, and richer color and texture.

curvilinear Formed or characterized by curving lines or edges.

Dada A movement in art and literature, founded in Switzerland in the early twentieth century, which ridiculed contemporary culture and conventional art. The Dadaists shared an antimilitaristic and antiaesthetic attitude, generated in part by the horrors of World War I and in part by a rejection of accepted canons of morality and taste. The anarchic spirit of Dada can be seen in the works of Duchamp, Man Ray, Hoch, Miro, and Picasso. Many Dadaists later explored *Surrealism*.

depth of field The area of sharp focus in a photograph. Depth of field becomes greater as the f-stop number is increased.

design Both the process and the result of structuring the elements of visual form; composition.

De Stijl Dutch for “the style,” a purist art movement begun in the Netherlands during World War I by Mondrian and others. It involved painters, sculptors, designers, and architects whose works and ideas were expressed in *De Stijl* magazine. De Stijl was aimed at creating a universal language of form that would be independent of individual emotion. Visual form was pared down to primary colors, plus black and white, and rectangular shapes. The movement was influential primarily in architecture.

drawing (V) The act of marking lines on a surface and (N) the product of such action. Includes pencil, charcoal, pen and ink, conte crayon, markers, silverpoint, and other graphic media on paper.

drypoint An *intaglio* printmaking process in which lines are scratched directly into a metal plate with a steel needle. Also, the resulting *print*.

earth art; earthworks Sculptural forms of earth, rocks, or sometimes plants, often on a vast scale and in remote locations. Some are deliberately impermanent.

easel A stand or resting place for working on or displaying a painting.

eclecticism The practice of selecting or borrowing from earlier styles and combining the borrowed elements.

edition In printmaking, the total number of *prints* made and approved by an artist, usually numbered consecutively. Also, a limited number of multiple originals of a single design in any medium.

elevation In architecture, a scale drawing of any vertical side of a given structure.

encaustic A painting medium in which *pigment is* suspended in a *binder* of hot wax.

engraving An *intaglio* printmaking process in which grooves are cut into a metal or wood surface with a sharp cutting tool called a burin or graver. Also, the resulting *print*.

entasis In *classical* architecture, the slight swelling or bulge in the center of a column, which corrects the illusion of concave tapering produced by parallel straight lines.

etching An *intaglio* printmaking process in which a metal plate is first coated with acid-resistant wax, then scratched to expose the metal to the bite of nitric acid where lines are desired. Also, the resulting *print*.

expressionism The broad term that describes emotional art, most often boldly executed and making free use of distortion and symbolic or invented color. More specifically, Expressionism refers to individual and group styles originating in Europe in the late nineteenth and early twentieth centuries. See also *Abstract Expressionism*.

eye level The height of the viewer's eyes above the ground plane.

facade In architecture, a term used to refer to the front exterior of a building. Also, other exterior sides when they are emphasized.

Fauvism A style of painting introduced in Paris in the early twentieth century characterized by areas of bright, contrasting color and simplified shapes. The name *les Fauves* is French for "the wild beasts."

figure 1. Separate shape(s) distinguishable from a *background* or *ground*. 2. A human or animal form.

fine art Art created for purely *aesthetic* expression, communication, or contemplation. Painting and sculpture are the best known of the fine arts.

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

foreground The part in a scene or artwork that seems closest to you. Objects appear larger and more detailed.

foreshortening The technique of representing a *three-dimensional* image in two dimensions using the laws of *perspective*.

form In the broadest sense, the total physical characteristics of an object, event, or situation. Three-dimensional objects (cone, cube, cylinder, sphere).

formalist Having an emphasis on highly structured visual relationships rather than on subject matter or nonvisual content.

format The shape or proportions of a *picture plane*.

found object (*Objet Trouvi*) A natural or manufactured object that is "found" by the artist and displayed as art or combined with other elements in a work of art. Found objects have gained increasing importance in art over the course of the twentieth century, with many art movements finding new freedoms of expression which had been stifled by the more stringent definitions of art previously used.

fresco A painting technique in which *pigments* suspended in water are applied to a damp lime-plaster surface. The pigments dry to become part of the plaster wall or surface.

frontal An adjective describing an object that faces the viewer directly, rather than being set at an angle or *foreshortened*.

Futurism A group movement that originated in Italy in 1909. One of several movements to grow out of *Cubism*. Futurists added implied motion to the shifting planes and multiple observation points of the Cubists; they celebrated natural as well as mechanical motion and speed. Their glorification of danger, war, and the machine age was in keeping with the martial spirit developing in Italy at the time.

geodesic A geometric form basic to structures using short sections of lightweight material joined into interlocking polygons. Also a structural system developed by R. Buckminster Fuller to create *domes* using the above principle.

genre A category of artistic work marked by a particular specified form, technique, or content.

genre painting The depiction of common, everyday life in art, as opposed to religious or portrait painting for example.

gesso Ground plaster, chalk or marble mixed with glue or *acrylic medium*, generally white. It provides an absorbent surface for oil, acrylic, and tempera painting. Gesso can also be built up or molded into *relief* designs, or carved.

glaze In *ceramics*, a vitreous or glassy coating applied to seal and decorate surfaces. Glaze may be colored, transparent, or opaque. In oil painting, a thin transparent or translucent layer brushed over another layer of paint, allowing the first layer to show through but altering its color slightly.

Gothic Primarily an architectural style that prevailed in Western Europe from the twelfth through the fifteenth centuries, characterized by pointed *arches*, ribbed *vaults*, and flying *buttresses*, that made it possible to create stone buildings that reached great heights.

gouache 1) Watercolor painting technique using white and opaque colors. 2) A water-based paint, much like transparent watercolor but made in opaque form. Traditionally used in illustration.

ground The background in two-dimensional works—the area around and between *figures*. Also, the surface onto which paint is applied.

Happening An event conceived by artists and performed by artists and others, usually unrehearsed and without a specific script or stage.

hard-edge A term first used in the 1950s to distinguish styles of painting in which shapes are precisely defined by sharp edges, in contrast to the usually blurred or soft edges in *Abstract Expressionist* paintings.

hatching A technique used in drawing and linear forms of printmaking, in which lines are placed in parallel series to darken the value of an area. *Cross-hatching* is drawing one set of hatchings over another in a different direction so that the lines cross.

Hellenistic Style of the last of three phases of ancient Greek art (300-100 B.C.), characterized by emotion, drama, and the interaction of sculptural forms with the surrounding space.

hierarchic proportion Use of unnatural *proportion* to show the relative importance of figures.

high key Exclusive use of pale or light *values* within a given area or surface.

horizon line In linear *perspective*, the implied or actual line or edge placed on a *two-dimensional surface* to represent the place in nature where the sky meets the horizontal land or water plane. The horizon line matches the *eye level* on a two-dimensional surface. Lines or edges parallel to the ground plane and moving away from the viewer appear to converge at *vanishing points* on the horizon line.

hue The pure state of any color or a pure pigment that has not had white or black added to it.

humanism A cultural and intellectual movement during the *Renaissance*, following the rediscovery of the art and literature of ancient Greece and Rome. A philosophy or attitude concerned with the interests, achievements, and capabilities of human beings rather than with the abstract concepts and problems of theology or science.

icon An image or symbolic representation often with sacred significance.

iconography The symbolic meanings of subjects and signs used to convey ideas important to particular cultures or religions, and the conventions governing the use of such forms.

impasto In painting, thick paint applied to a surface in a heavy manner creating thick textured layers of paint with obvious brush strokes and having the appearance and consistency of buttery paste.

Impressionism A style of painting that originated in France about 1870. Paintings of casual subjects, executed outdoors, using divided brush strokes to capture the mood of a particular moment as defined by the transitory effects of light and color. The first Impressionist exhibit was held in 1874.

India ink 1) A black pigment made of lampblack and glue and shaped into cakes or sticks or 2) an ink made from this pigment.

intaglio Any printmaking technique in which lines and areas to be inked and transferred to paper are recessed below the surface of the printing plate. *Etching, engraving, drypoint, and aquatint* are all intaglio processes. See also *print*.

intensity The relative purity or saturation of a *hue* (color), on a scale from bright (pure) to dull (mixed with another hue or a *neutral*.) Also called *chroma*.

intermediate color A *hue* between a primary and a secondary on the color wheel, such as yellow-green, a mixture of yellow and green.

International Style An architectural style that emerged in several European countries between 1910 and 1920. Related to purism and *De Stijl* in painting, it joined structure and exterior design into a noneclectic form based on rectangular geometry and growing out of the basic function and structure of the building.

kiln An oven in which pottery or *ceramic* ware is fired.

kinetic art Art that incorporates actual movement as part of the design.

kore Greek for "maiden." An Archaic Greek statue of a standing clothed young woman.

kouros Greek for "youth." An Archaic Greek statue of a standing nude young male.

lens The part of a camera that directs light reflected from the subject to the film plane and focuses the image.

line A mark with length and direction, created by a point that moves across a surface.

linear A composition in which line is the dominant element in defining form as opposed to mass. Linear is considered the opposite of painterly.

line-of-action Designates the movement or action of a character in a drawing.

lithography A planographic printmaking technique based on the antipathy of oil and water. The image is drawn with a grease crayon or painted with *tusche* on a stone or grained aluminum plate. The surface is then chemically treated and dampened so that it will accept ink only where the crayon or *tusche* has been used.

local color The actual color as distinguished from the apparent color of objects and surfaces; true color, without shadows or reflections.

logo Short for "logotype." Sign, name, or trademark of an institution, firm, or publication, consisting of letter forms borne on one printing plate or piece of type.

loom A device for producing cloth by interweaving fibers at right angles.

low key Consistent use of dark *values* within a given area or surface.

lumina The use of actual light as an art *medium*.

Mannerism A style that developed in the sixteenth century as a reaction to the classical rationality and balanced harmony of the *High Renaissance*; characterized by the dramatic use of space and light, exaggerated color, elongation of figures, and distortions of *perspective*, *scale*, and *proportion*.

mass *Three-dimensional* form having physical bulk. Also, the illusion of such a form on a *two-dimensional surface*.

mat Border of cardboard or similar material placed around a picture as a neutral area between the frame and the picture.

matte A dull finish or surface, especially in painting, photography, and *ceramics*.

medium (pl. media or mediums) 1. Most commonly, an artist's method of expression, such as ceramics, painting or glass. 2. A particular material along with its accompanying technique; a specific type of artistic technique or means of expression determined by the use of particular materials. 3. Medium can also refer to a liquid added to a paint to increase its ability to be worked without affecting its essential properties.

middle ground The part of a composition that appears between the foreground and background.

Minimalism A *nonrepresentational* style of sculpture and painting, usually severely restricted in the use of visual elements and often consisting of simple geometric shapes or masses. The style came to prominence in the late 1960s.

mixed media Works of art made with more than one *medium*.

mobile A type of sculpture in which parts move, often activated by air currents. See *also kinetic art*.

modeling 1. Working pliable material such as clay or wax into *three-dimensional* forms. 2. In drawing or painting, the effect of light falling on a three-dimensional object so that the illusion of its *mass* is created and defined by *value* gradations.

modernism Theory and practice in late nineteenth- and twentieth-century art, which holds that each new generation must build on past styles in new ways or break with the past in order to make the next major historical contribution. Characterized by idealism; seen as "high art," as differentiated from popular art. In painting, most clearly seen in the work of the *Post-Impressionists*, beginning in 1885; in architecture, most evident in the work of *Bauhaus* and *International Style* architects, beginning about 1920.

module A standard unit of measure in architecture. The part of a structure used as a standard by which the rest is proportioned.

monochromatic A single color (*hue*) and its *tints* and *shades*.

montage 1. A composition made up of pictures or parts of pictures previously drawn, painted, or photographed. 2. In motion pictures, the combining of separate bits of film to portray the character of a single event through multiple views.

mosaic An art medium in which small pieces of colored glass, stone, or ceramic tile called tessera are embedded in a background material such as plaster or mortar. Also, works made using this technique.

motif A term meaning "subject." Flowers or roses can be a motif, as an example.

mural A large wall painting, often executed in fresco.

naturalism Representational art in which the artist presents a subjective interpretation of visual reality while retaining something of the natural appearance or look of the objects depicted. Naturalism varies greatly from artist to artist, depending on the degree and kind of subjective interpretation.

naive art Art made by people with no formal art training.

negative shape A *background* or *ground* shape seen in relation to *foreground* or *figure* shapes.

negative space 1. The area around an object. 2. The areas of an artwork that are NOT the primary subject or object.

Neoclassicism “New classicism” A revival of classical Greek and Roman forms in art, music, and literature, particularly during the eighteenth and nineteenth centuries in Europe and America. It was part of a reaction to the excesses of *Baroque* and *Rococo* art.

neutrals Not associated with any single *hue*. Blacks, whites, grays, and dull gray-browns. A neutral can be made by mixing complementary hues.

nonobjective See *nonrepresentational* and *abstract art*.

nonrepresentational Refers to art that does not depict recognizable figures or elements of the natural world. Nonrepresentational art can be abstract, non-objective, and decorative.

offset printing Planographic printing by indirect image-transfer from photomechanical plates. The plate transfers ink to a rubber-covered cylinder, which “offsets” the ink to the paper. Also called photo-offset and offset lithography.

oil paint Paint in which the *pigment* is held together with a *binder* of oil, usually linseed oil. Oil paint is the most flexible and luminous of all paint mediums.

opaque Impenetrable by light; not transparent or translucent.

open form A form whose contour is irregular or broken, having a sense of growth, change, or unresolved tension; form in a state of becoming.

optical color mixture Apparent rather than actual color mixture, produced by interspersing brush strokes or dots of color instead of physically mixing them. The implied mixing occurs in the eye of the viewer and produces a lively color sensation.

organic Natural, or referring to nature in shape or form. Organic is the opposite of synthetic.

painterly Painting characterized by openness of form, in which shapes are defined by loose brushwork in light and dark color areas rather than by outline or contour. Photographs and drawings where form is defined more by blocks of color than line are also often described as such.

palette The selection of colors an artist chooses to work with or the board or surface on which a painter mixes his or her colors.

panorama A panorama is any wide view of a space.

pastels Ground pigments, chalk, and binder formed into sticks for colored drawing. Can also mean subdued colors.

performance art Dramatic presentation by visual artists (as distinguished from theater artists such as actors and dancers) before an audience, usually apart from a formal theatrical setting.

perspective Representing three-dimensional objects and space in two dimensions in a way that imitates depth, height and width as seen with your eyes. Usually refers to linear perspective, which is based on the fact that parallel lines or edges appear to converge and objects appear smaller as the distance between them and the viewer increases. Atmospheric perspective (aerial perspective) creates the illusion of distance by reducing color saturation, value contrast, and detail in order to imply the hazy effect of atmosphere between the viewer and distant objects. *Isometric perspective* is not a visual or optical interpretation, but a mechanical means to show space and volume in rectangular forms. Parallel lines remain parallel; there is no convergence.

perspective rendering A view of an architectural structure drawn in linear *perspective*, usually from a three-quarter view or similar vantage point that shows two sides of the proposed building.

photorealism A style of painting that became prominent in the 1970s, based on the cool objectivity of photographs as records of subjects.

pictorial space In a painting or other *two-dimensional* art, illusionary space which appears to recede backward into depth from *the picture plane*.

picture plane The *two-dimensional* picture surface.

pigment Any coloring agent, made from natural or synthetic substances, used with a binder in paints or drawing materials. Pigments are derived from both natural and artificial sources. The earliest pigments were mined from colored clays of earth (ochers and umbers), but minerals and plants were also early sources for pigments.

plan In architecture, a *scale* drawing in diagrammatic form showing the basic layout of the interior and exterior spaces of a structure, as if seen in a cutaway view from above.

plastic 1. Pliable; capable of being shaped. Pertaining to the process of shaping or modeling (i.e., the plastic arts). 2. Synthetic polymer substances, such as *acrylic*.

pointillism A system of painting using tiny dots or “points” of color, developed by French artist Georges Seurat in the 1880s. Seurat systematized the divided brushwork and *optical color mixture* of the *Impressionists* and called this technique divisionism.

polychromatic Poly = many, chrome or chroma = colors. Having many colors; random or intuitive use of color combinations as opposed to color selection based on a specific color scheme.

Pop Art A style of painting and sculpture that developed in the late 1950s and early 1960s, in Britain and the United States; based on the visual clichés, subject matter, and impersonal style of popular mass-media imagery.

positive shape A *figure* or foreground shape, as opposed to a *negative* ground or background shape.

positive space 1. The area an object occupies. 2. The area of an artwork that IS the primary subject or object.

Post-Impressionism A general term applied to various personal styles of painting by French artists (or artists living in France) that developed from about 1885 to 1900 in reaction to what these artists saw as the somewhat formless and aloof quality of *Impressionist* painting. Post-Impressionist painters were concerned with the significance of form, symbols, expressiveness, and psychological intensity. They can be broadly separated into two groups, *expressionists*, such as Gauguin and Van Gogh, and *formalists*, such as Cezanne and Seurat.

Post-Modern An attitude or trend of the 1970s, 1980s, and 1990s, in which artists and architects accept all that *modernism* rejects. In architecture, the movement away from or beyond what had become boring adaptations of the *International Style*, in favor of an imaginative, eclectic approach. In the other visual arts, Post-Modern is characterized by an acceptance of all periods and styles, including modernism, and a willingness to combine elements of all styles and periods. Although modernism makes distinctions between high art and popular taste, Post-Modernism makes no such value judgments.

prehistoric art Art created before written history. Often the only record of early cultures.

primary colors One of the three colors (red, yellow, and blue) that are the basis for all other color combinations. *Pigment* primaries are red, yellow, and blue; light primaries are red, green, and blue. Theoretically, pigment primaries can be mixed together to form all the other hues in the spectrum.

prime In painting, a first layer of paint or sizing applied to a surface that is to be painted.

print (artist's print) A multiple-original impression made from a plate, stone, wood block, or screen by an artist or made under the artist's supervision. Prints are usually made in *editions*, with each print numbered and signed by the artist.

process colors Cyan, yellow, magenta and black. Used for photographic reproduction.

proportion The size relationship of parts to a whole and to one another.

realism The depiction of figures, objects or scenes with minimal distortion or stylization. Realist artists depict subjects with objectivity and accuracy, rather than interpretation.

Realism The mid-nineteenth-century style of Courbet and others, based on the idea that ordinary people and everyday activities are worthy subjects for art.

receding color Colors that appear to be in the background.

registration In color printmaking or machine printing, the process of aligning the impressions of blocks or plates on the same sheet of paper.

relief The apparent or actual (impasto, collage) projection of three-dimensional forms.

relief printing A printing technique in which the parts of the printing surface that carry ink are left raised, while the remaining areas are cut away. Woodcuts and linoleum prints (linocuts) are relief prints.

relief sculpture Sculpture in which *three-dimensional* forms project from a flat background of which they are a part. The degree of projection can vary and is described by the terms high relief and low relief (bas-relief.)

Renaissance Period in Europe from the late fourteenth through the sixteenth centuries, characterized by a renewed interest in human-centered *classical* art, literature, and learning. See also *humanism*.

representational The term refers to art that depicts recognizable figures or elements of the natural world; unlike abstract art.

reproduction A mechanically produced copy of an original work of art; not to be confused with an original *print* or art print.

rhythm The regular or ordered repetition of dominant and subordinate elements or units within a design.

Rococo From the French *rocaille* meaning “rock work.” This late *Baroque* (c. 1715-1775) style used in interior decoration and painting was characteristically playful, pretty, romantic, and visually loose or soft; it used small *scale* and ornate decoration, *pastel* colors, and asymmetrical arrangement of curves. Rococo was popular in France and southern Germany in the 18th century.

Romanesque A style of European architecture prevalent from the ninth to the twelfth centuries, with round *arches* and barrel *vaults* influenced by Roman architecture and characterized by heavy stone construction.

Romanticism 1. A literary and artistic movement of late eighteenth- and nineteenth-century Europe, aimed at asserting the validity of subjective experience as a countermovement to the often cold formulas of *Neoclassicism*; characterized by intense emotional excitement and depictions of powerful forces in nature, exotic lifestyles, danger, suffering, and nostalgia. 2. Art of any period based on spontaneity, intuition, and emotion rather than carefully organized rational approaches to form.

Rule of Thirds A way of breaking down a composition mathematically, focusing on thirds.

salon A general term for a group art exhibition in France.

saturation See *intensity*.

scale The size or apparent size of an object seen in relation to other objects, people, or its environment or *format*. Also used to refer to the quality or monumentality found in some objects regardless of their size. In architectural drawings, the ratio of the measurements in the drawing to the measurements in the building.

school of art A group of artists whose work demonstrates a common influence or unifying belief. Schools of art are often defined by geographic origin. When the term is applied to a particular artist, it may refer to work done by the artist’s pupils or assistants or to work that imitates the artist’s style.

screenprinting (serigraphy) A printmaking technique in which stencils are applied to fabric stretched across a frame. Paint or ink is forced with a squeegee through the unblocked portions of the screen onto paper or other surface beneath.

secondary colors One of three colors created by mixing equal parts of two primary colors (red, blue, and yellow); the secondary colors are violet, orange, and green.

section In architecture, a *scale* drawing of part of a building as seen along an imaginary *plane* that passes through a building vertically.

serigraphy See *screenprinting*.

setback The legal distance that a building must be from property lines. Early setback requirements often increased with the height of a building, resulting in steplike recessions in the rise of tall buildings.

shade A *hue* with black added.

shape A *two-dimensional* or implied two-dimensional area defined by line or changes in value and/or color.

shutter In photography, a curtain inside the camera that that opens to expose film to light coming through the lens when a picture is taken.

silk screen See *screenprinting*.

simultaneous contrast An optical effect caused by the tendency of contrasting forms and colors to emphasize their difference when they are placed together.

site-specific art Any work made for a certain place, which cannot be separated or exhibited apart from its intended environment.

size Any of several substances made from glue, wax, or clay, used as a filler for porous material such as paper, canvas or other cloth, or wall surfaces. Used to protect the surface from the deteriorating effects of paint, particularly oil paint.

smudging Using an object to blend values.

spectrum All the colors in the color wheel.

still life A painting or other *two-dimensional* work of art representing inanimate objects such as bottles, fruit, and flowers. Also, the arrangement of these objects from which a drawing, painting, or other work is made.

study A comprehensive drawing of a subject or details of a subject that can be used for reference while painting.

stupa The earliest form of Buddhist architecture, probably derived from Indian funeral mounds.

style A characteristic handling of *media* and elements of form that gives a work its identity as the product of a particular person, group, art movement, period, or culture.

stylized Simplified or exaggerated visual form which emphasizes particular or contrived design qualities.

subtractive color mixture Combining of colored *pigments* in the form of paints, inks, pastels, and so on. Called subtractive because reflected light is reduced as pigment colors are combined. See *additive color mixture*.

subtractive sculpture Sculpture made by removing material from a larger block or form.

support The physical material that provides the base for and sustains a *two-dimensional* work of art. Paper is the usual support for drawings and prints; canvas and panels are supports in painting.

Surrealism A movement in literature and the visual arts that developed in the mid 1920s and remained strong until the mid 1940s, growing out of *Dada* and *automatism*. Based upon revealing the unconscious mind in dream images, the irrational, and the fantastic, Surrealism took two directions: *representational* and *abstract*. Dali's and Magritte's paintings, with their uses of impossible combinations of objects depicted in realistic detail, typify representational Surrealism. Miró's paintings, with their use of abstract and fantastic shapes and vaguely defined creatures, are typical of abstract Surrealism.

symbol A form or image implying or representing something beyond its obvious and immediate meaning.

symmetry A design (or composition) with identical or nearly identical form on opposite sides of a dividing line or central *axis*; formal *balance*.

Synthetic Cubism See *Cubism*.

technique An artist's skillful manipulation or application of materials. Also describes an entire process associated with a particular method, such as watercolor.

tempera A water-based paint that uses egg, egg yolk, glue, or *casein* as a *binder*. Many commercially made paints identified as tempera are actually *gouache*.

tertiary (intermediate) color Red-orange, yellow-orange, blue green, etc.

tessera Bit of colored glass, ceramic tile, or stone used in a *mosaic*.

texture The actual or virtual representation of different surfaces.

three-dimensional Having height, width, and depth.

throwing The process of forming clay objects on a potter's wheel.

thumbnail sketch A very small, simple sketch usually done before a painting to try out design or subject ideas.

tint A *hue* with white added.

tone A *hue* with gray added.

transparent Penetrable by light; materials or colors that you can see through.

triadic color Colors that create a triangle on the color wheel.

triptych A three-paneled artwork. Historically, triptychs were hinged together so that the two side wings could close over the central panel.

trompe l'œil French for "fool the eye." A *two-dimensional* representation that is so naturalistic that it looks actual or real (*three-dimensional*.)

tusche In *lithography*, a waxy liquid used to draw or paint images on a lithographic stone or plate.

two-dimensional Having the dimensions of height and width only.

typography The art and technique of composing printed materials from type.

unity The appearance of similarity, consistency, or oneness. Interrelational factors that cause various elements to appear as part of a single complete form.

value The lightness or darkness of tones or colors. White is the lightest value; black is the darkest. The value halfway between these extremes is called middle gray.

vanishing point In linear *perspective*, the point on the *horizon line* at which lines or edges that are parallel appear to converge.

vantage point The position from which the viewer looks at an object or visual field; also called observation point or viewpoint.

vault A masonry roof or ceiling constructed on the principle of the *arch*. A tunnel or barrel vault is a semicircular arch extended in depth: a continuous series of arches, one behind the other. A groin vault is formed when two barrel vaults intersect. A ribbed vault is a vault reinforced by masonry ribs.

vehicle Liquid emulsion used as a carrier or spreading agent in paints.

video "Video" emphasizes the visual rather than the audio aspects of the television *medium*. The term is also used to distinguish television used as an art medium from general broadcast television.

visualize To form a mental image or vision; to imagine.

volume 1. Space enclosed or filled by a three-dimensional object or figure. 2. The implied space filled by a painted or drawn object or figure. Synonym: *mass*.

warm colors Colors whose relative visual temperature makes them seem warm. In color theory, warm colors are those that contain a large amount of yellow, as opposed to cool colors, which contain more blue. See also *cool colors*.

warp In weaving, the threads that run lengthwise in a fabric, crossed at right angles by the *weft*. Also, the process of arranging yarn or thread on a *loom* so as to form a warp.

wash A thin, transparent layer of paint or ink.

watercolor Paint that uses water-soluble gum as the *binder* and water as the *vehicle*. Characterized by transparency. Also, the resulting painting.

weft In weaving, the horizontal threads interlaced through the *warp*. Also called *woof*.

woodcut A type of *relief print* made from an image that is left raised on a block of wood.

Glossary of Museum Terms

art Refers to objects, environments, or experiences (as in performance art) that are visual in nature, were created by the use of skill and imagination, and possess aesthetic value.

artist A person who creates art.

art museum Buildings, groups of buildings, or spaces within buildings where works of art are housed and displayed for public benefit. Places where art is sold are called “galleries.”

abstract art Art that departs significantly from natural appearances. Forms are modified or changed to varying degrees in order to emphasize certain qualities or content. Recognizable references to original appearances may be slight.

art elements Line, Shape, Light, Color, Space, and Texture.

art principles Balance, Proportion, Harmony, Emphasis, Movement, Rhythm, Contrast, and Pattern.

collection Refers to groups of objects that have been brought together by an individual or organization. A *permanent collection* refers to all the art objects owned by a museum.

curator A person who organizes exhibits, selects artwork for display, and studies the artists.

docent A person (usually a volunteer) who guides visitors through a museum or art gallery.

donor A person or group who contributes objects or money to a museum.

experimental art New art forms that may involve computers and/or working with new formats such as performance art.

found object Recycled materials that can be used to make artwork such as candy wrappers, wire, aluminum cans or even old appliances.

gallery A room within an art museum where artworks are shown or establishments in which works of art are displayed for sale.

installations Collectively, the physical elements that constitute an exhibition, including the exhibit design, graphics, labels, lighting, audiovisual components, and exhibit cases, as well as the objects on display.

media What the objects are made of (paint, metal, clay, papier-mâché).

mixed media Any combination of a variety of materials plus the associated techniques, used in the making of a single work of art.

mobile A type of sculpture in which parts move, often activated by air currents.

mural A large wall painting, often executed in fresco.

museum educator A person who creates lessons about artworks and hands-on art activities for students and adults.

performance art Refers to works of art that unfold over time and that combine elements of theater and object-oriented art. Performed by visual artists and not theater artists such as actors and dancers.

photograph Refers to still images produced from the chemical action of light on a sensitive film, paper, glass, or metal.

print A multiple-original impression made from a plate, stone, wood block, or screen by an artist or made under the artist's supervision. Prints are usually made in editions, with each print numbered and signed by the artist. Photographs are also referred to as prints.

registrar A person who is in charge of museum object records and the care of those objects.

relief sculpture Sculptures in which the ornaments or figures are attached to a background from which they stand out to a greater or lesser degree. Reliefs are often used as architectural decoration and to tell a story.

sculpture (visual art) Works of art in which images and forms are produced in relief, in intaglio, or in the round (*three-dimensional*). It refers particularly to art works created by carving or engraving a hard material, by molding or casting a malleable material, or by assembling parts to create a three-dimensional object. It is typically used to refer to large or medium-sized objects made of stone, wood, bronze, or another metal.

security guard A person who helps museum visitors and protects the artwork.

site-specific art Any work made for a certain place, which cannot be separated or exhibited apart from its intended environment.

still life A painting or other *two-dimensional* work of art representing inanimate objects such as bottles, fruit, and flowers. Also, the arrangement of these objects from which a drawing, painting, or other work is made.

subject matter The idea behind the object. What the artwork is depicting.

two-dimensional Objects that are flat or one-sided (drawings, paintings, prints).

three-dimensional Objects that take up space and have more than one side (sculptures).

Glossary of Painting Terms

accent A detail, brushstroke, or area of color placed in a painting for emphasis.

acrylic Acrylic paint is made by suspending pigment in a binder. Developed commercially in the 30s and 40s and perfected in the 50s through 70s, this popular alternative to oil paint can also duplicate many of watercolor's unique characteristics when used in a fluid manner. Acrylics dry faster and are less translucent than oil paints.

action painting A style of nonrepresentational painting that relies on the physical movement of the artist in using such gestural techniques as vigorous brushwork, dripping, and pouring. Dynamism is often created through the interlaced directions of the paint. A subcategory of Abstract Expressionism.

analogous colors Closely related hues, especially those in which we can see a common hue; hues that are neighbors on the color wheel, such as blue, blue-green, and green.

atmospheric perspective Suggesting perspective in a painting with changes in tone and color between foreground and background. The background is usually blurred and hues are less intense. (For example when you look off into the distance things that are far away are distorted by the atmosphere causing them to look blurry and muted in color.)

background The area within a composition that appears further away from the viewer; objects appear smaller and with less detail.

binder The medium that holds pigment particles together in paint; for example, linseed oil or acrylic polymer.

blending Fusing two color planes together so no sharp divisions are apparent.

blocking in The simplifying and arranging of compositional elements using rough shapes, forms, or geometric equivalents when starting a painting.

blotting Using an absorbent material such as tissues or paper towels, or a squeezed out brush, to pick up and lighten a wet or damp wash. Can be used to lighten large areas or pick out fine details.

canvas Canvas is a plain woven cloth of natural fibers (typically linen or cotton) usually stretched tightly over a wooden frame called a stretcher.

charcoal Used for drawing and for preliminary sketching on primed canvas for oil painting. Natural vine charcoal is very soft and can be easily rubbed off with a soft rag. Natural willow charcoal is harder than vine charcoal and gives a darker line. Compressed charcoal is available in several forms. You can choose from stick form, wood-encased pencils, and peel-as-you-go paper wrapped pencils. These charcoal formulations range from extra soft to hard.

chiaroscuro Italian for "light-dark." Chiaroscuro is defined as a bold contrast between both light and dark. The gradations of light and dark values in two-dimensional imagery; especially the illusion of rounded, three-dimensional form created through gradations of light and shade rather than line. Highly developed by Renaissance painters.

chroma The purity or degree of saturation of a color; relative absence of white or gray in a color.

cold pressed Watercolor paper that is cold pressed has mildly rough texture.

color field painting A movement that grew out of Abstract Expressionism, in which large stained or painted areas or “fields of color” evoke aesthetic and emotional responses.

complementary colors Two hues directly opposite one another on a color wheel (for example, red and green, yellow and purple) which, when mixed together in proper proportions, produce a neutral gray. These color combinations create the strongest possible contrast of color, and when placed close together, intensify the appearance of the other. The true complement of a color can be seen in its afterimage.

composition The bringing together of parts or elements to form a whole; the structure, organization, or total form of a work of art. The “art” of arranging the elements and/or color of an artwork in a manner that pleases the eye.

deckle The rough edges of watercolor and drawing papers.

dry brush Any textured application of paint where your brush is fairly dry (thin or thick paint) and you rely the hairs of your brush, the angle of your stroke, and the paper’s surface texture to create broken areas of paint. The paint remains almost exclusively on the “hills,” or high points of a textured paper, creating a broken, mottled effect. This is essentially the opposite of a wash, where the pigment settles in the “valleys,” or hollows of the paper, leaving the high points white. Used for rendering a variety of textured surfaces — stone, weathered wood, foliage, lakes and rivers, bark, clouds.

easel A stand or resting place for working on or displaying a painting.

figure 1. Separate shape(s) distinguishable from a background or ground. 2. A human or animal form.

fixative A spray used to affix (set) charcoal, pencil, or pastel images to the paper. Used lightly it protects finished art against smearing, smudging, or flaking.

flat color Any area of a painting that has an unbroken single hue and value.

flat wash Any area of a painting where a wash of single color and value is painted in a series of multiple, overlapping strokes following the flow of the paint. A slightly tilted surface aids the flow of your washes. Paper can be dry or damp.

foreground The part in a scene or artwork that seems closest to you. Objects appear larger and more detailed.

foreshortening The technique of representing a three dimensional image in two dimensions using the laws of perspective.

genre painting The depiction of common, everyday life in art, as opposed to religious or portrait painting for example.

gesso Ground plaster, chalk or marble mixed with glue or acrylic medium, generally white. It provides an absorbent surface for oil, acrylic, and tempera painting. Gesso can also be built up or molded into relief designs, or carved.

gouache 1. Watercolor painting technique using white and opaque colors. 2. A water-based paint, much like transparent watercolor but made in opaque form. Traditionally used in illustration.

graded wash A wash that smoothly changes in value from dark to light. Most noted in landscape painting for open sky work, but an essential skill for watercolor painting in general.

grain The basic structure of the surface of paper, as in fine, medium and rough grain.

highlight A point of intense brightness, such as the reflection in an eye.

hue The pure state of any color or a pure pigment that has not had white or black added to it.

impasto In painting, thick paint applied to a surface in a heavy manner creating thick textured layers of paint with obvious brush strokes and having the appearance and consistency of buttery paste.

landscape A painting in which the subject matter is natural scenery.

linear A composition in which line is the dominant element in defining form as opposed to mass. Linear is considered the opposite of painterly.

local color The actual color of an object being painted, unmodified by light or shadow.

key The lightness (high key) or darkness (low key) of a painting.

medium (pl. media or mediums) 1. Most commonly, an artist's method of expression, such as ceramics, painting or glass. 2. A particular material along with its accompanying technique; a specific type of artistic technique or means of expression determined by the use of particular materials. 3. Medium can also refer to a liquid added to a paint to increase its ability to be worked without affecting its essential properties.

middle ground The part of a composition that appears between the foreground and background.

mixability The quality with which two paints can be combined to create a third. True pigments have better mixability than do hues.

monochromatic A single color (hue) and its tints and shades.

motif A term meaning "subject." Flowers or roses can be a motif.

mural A large wall painting, often executed in fresco.

muted Suppressing the full color value of a particular color.

negative space 1. The area around an object. 2. The areas of an artwork that are NOT the primary subject.

nonrepresentational Refers to art that does not depict recognizable figures or elements of the natural world. Nonrepresentational art can be abstract, non-objective, and decorative.

oil paint Paint in which the pigment is held together with a binder of oil, usually linseed oil. Oil paint is the most flexible and luminous of all paint mediums.

opacity Denotes how much or little of the painting surface will show thru a layer of paint. True pigments tend to be more opaque, where Hues tend to be more translucent.

opaque Impenetrable by light; not transparent or translucent.

painterly Painting characterized by openness of form, in which shapes are defined by loose brushwork in light and dark color areas rather than by outline or contour. Photographs and drawings where form is defined more by blocks of color than line are also often described as such.

palette The selection of colors an artist chooses to work with or the board or surface on which a painter mixes his or her colors.

pan color A semi-moist solid watercolor sold in a metal or plastic pan. Lighter weight and more portable than tube colors.

panorama A panorama is any wide view of a space.

pastels Ground pigments, chalk, and binder formed into sticks for colored drawing. Can also mean subdued colors.

perspective Representing three-dimensional objects and space in two dimensions in a way that imitates depth, height and width as seen with your eyes. Usually refers to *linear perspective*, which is based on the fact that parallel lines or edges appear to converge and objects appear smaller as the distance between them and the viewer increases. *Atmospheric perspective* (aerial perspective) creates the illusion of distance by reducing color saturation, value contrast, and detail in order to imply the hazy effect of atmosphere between the viewer and distant objects. *Isometric perspective* is not a visual or optical interpretation, but a mechanical means to show space and volume in rectangular forms. Parallel lines remain parallel; there is no convergence.

pigment Any coloring agent, made from natural or synthetic substances, used with a binder in paints or drawing materials. Pigments are derived from both natural and artificial sources. The earliest pigments were mined from colored clays of earth (ochers and umbers), but minerals and plants were also early sources for pigments.

polychromatic Poly = many, chrome or chroma = colors. Having many colors; random or intuitive use of color combinations as opposed to color selection based on a specific color scheme.

positive space 1. The area an object occupies. 2. The area of an artwork that IS the primary subject or object.

primary colors One of the three colors (red, yellow, and blue) that are the basis for all other color combinations. Pigment primaries are red, yellow, and blue; light primaries are red, green, and blue. Theoretically, pigment primaries can be mixed together to form all the other hues in the spectrum.

realism 1. The depiction of figures, objects or scenes with minimal distortion or stylization. Realist artists depict subjects with objectivity and accuracy, rather than interpretation.

relief The apparent or actual (impasto, collage) projection of three-dimensional forms.

representational The term refers to art that depicts recognizable figures or elements of the natural world; unlike abstract art.

resist Any material, usually wax or grease crayons that repel paint or dyes.

scale The size or apparent size of an object seen in relation to other objects, people, or its environment or format. Also used to refer to the quality or monumentality found in some objects regardless of their size. In architectural drawings, the ratio of the measurements in the drawing to the measurements in the building.

scumbling Dragging a dense or opaque color across another color creating a rough texture.

secondary color One of three colors created by mixing equal parts of two primary colors (red, blue, and yellow); the secondary colors are violet, orange, and green.

sepia 1. Refers to a rich, reddish-brown pigment produced from the ink sac of an octopus or cuttlefish ink, used in watercolor, drawing ink and oil paint. 2. In photography, a gold toning bath can produce a color in the print referred to as sepia. 3. Referring to the dark brown-grey color called sepia.

sketch A rough or loose visualization of a subject or composition.

still life A painting or other two-dimensional work of art representing inanimate objects such as bottles, fruit, and flowers. Also, the arrangement of these objects from which a drawing, painting, or other work is made.

stretched canvas A term referring to canvas stretched and secured to a wooden frame (also known as a stretcher bar) to be used for original paintings and print reproductions.

study A comprehensive drawing of a subject or details of a subject that can be used for reference while painting.

technique An artist's skillful manipulation or application of materials. Also describes an entire process associated with a particular method, such as watercolor.

tempera A water-based paint that uses egg, egg yolk, glue, or casein as a binder. Many commercially made paints identified as tempera are actually gouache.

texture The actual or virtual representation of different surfaces.

thumbnail sketch A very small, simple sketch usually done before a painting to try out design or subject ideas.

tint A hue with white added.

tone A hue with gray added.

translucent A substance (paint) just clear enough to allow light to pass thru but not clear enough to reveal all form, line and color. A more translucent paint will show more paper thru the paint layer.

transparent Penetrable by light; materials or colors that you can see through.

triadic color Colors that create a triangle on the color wheel.

triptych A three-paneled artwork. Historically, triptychs were hinged together so that the two side wings could close over the central panel.

trompe l'œil French for "fool the eye." A two-dimensional representation that is so naturalistic that it looks actual or real (three-dimensional).

tube color A liquid watercolor or gouache sold in a tube. Tube colors tend to have more pigment and are typically easier to work

underpainting The first, thin transparent laying in of color in a painting.

value The lightness or darkness of tones or colors. White is the lightest value; black is the darkest. The value halfway between these extremes is called middle gray.

vehicle The material in which a pigment is suspended in paint. Watercolors use gum arabic as their vehicle. Also known as a binder.

warm colors Colors whose relative visual temperature makes them seem warm. In color theory, warm colors are those that contain a large amount of yellow, as opposed to cool colors, which contain more blue.

wash A thin, transparent layer of paint or ink.

watercolor Paint that uses water-soluble gum as the binder and water as the vehicle. Characterized by transparency. Also, the resulting painting.

watercolor brush The principle tool for watercolor painting. Watercolor brushes are a specific type of brush, made with soft hair. Good brushes are made from sable hair (an animal about the size of a weasel). These brushes are quite expensive, so many artists use brushes made of synthetic material such as nylon. Some brushes mix sable with nylon for a compromise between the two.

wet-on-wet The technique of painting wet color into a wet surface (paper). Color applied this way usually dries without a hard edge, diffusing and spreading the wash and creating atmospheric effects.

Glossary of Photography Terms

The discovery of the photographic process is generally credited to Jacques Louis Mande Daguerre, but the first photographic image was made in 1826 by fellow Frenchman Nicéphore Niépce. Together these two men, along with French scientist François Arago, developed the process that came to be known as daguerreotype. The details of the process were announced to the world in 1839, the same year that Englishman William Henry Fox Talbot unveiled his own camera obscura images. Many different methods of creating photographs have been developed since, but it is to these *four* men that we should credit the birth of photography as we know it.

camera obscura Origin of the present day camera. In its simplest form it consisted of a darkened room with a small hole in one wall. Light rays could pass through the hole to transmit on to a screen, and inverted image of the scene outside. It was first mentioned by Aristotle in the 4th Century B.C. and developed through the centuries as an aid to drawing.

chromogenic color print Also known as C-print. The most common type of color photograph, printed from a chromogenic color negative; consists of dyes within gelatin layers on a plastic-coated paper base. Subject to fading and color shifts in dark storage and on exhibition. Developed in the 1940s as an outgrowth of chromogenic color transparencies (Kodachrome, invented in 1935). Used by amateurs and artists alike.

daguerreotype One-of-a-kind photograph on a highly polished, silver-plated sheet of copper, developed over mercury fumes characterized by a mirror-like surface and astonishing detail. A positive image was produced by camera exposure and mercury “development,” which turned light-struck halides gray-white. The image was made permanent by immersing the plate in a solution of sodium chloride.

documentary photography A type of photography that records a phase of regional, social or cultural life; subjects are typically presented in a very straightforward manner without sentimentality or artifice.

dye transfer print Color photograph made by transferring to paper yellow, cyan, and magenta dyes from color separations of an image. Process permits precise control of image color. Used for fine art or advertising prints from the late 1940s to the early 1990s.

f-stop In a camera lens the aperture’s relative diameter (or opening) is measured in f-stops, such as $f/8$, $f/5.6$, etc. The aperture size controls how much light passes through the lens to the film plane (often expressed as a fraction or ratio 1:1.8). As the number increases, the size of the aperture decreases, thereby reducing the amount of light passing through the lens and striking the film.

film A light-sensitive material that receives an image that has been directed through the camera; in older cameras specially coated glass plates served as film; today flexible acetate in rolls is the support for the coating; digital cameras don’t use film to capture images at all.

flash An artificial light source that has a brief, intense burst of light; usually used where the lighting on the scene or subject is inadequate for photograph-taking.

gelatin silver print. Photograph on paper or plasticized paper coated with an emulsion of light-sensitive silver salts suspended in gelatin, printed out or developed out, and fixed. Came into general use in the 1880s; the developed variety remains the standard black-and-white photographic process.

lens The part of a camera that directs light reflected from the subject to the film plane and focuses the image.

negative A reversed light/dark image formed on film that may be used to make prints; the tones are the reverse of the original subject, but during the printing process they are reversed back to normal appearance.

photograph The art or process of producing an image by the chemical action of light on a sensitized surface.

photogravure Photographic image printed in ink from an etched copper plate. Characterized by rich inky blacks; the "whites" are the bare paper. One of the finest means for reproducing a photograph in large numbers. Popular with artists at the turn of the twentieth century.

point of view The angle from which a photograph is taken.

pose The physical position taken by the subject for the photograph; may be casual or more formal – suggested by a photographer or just spontaneously acted on by the subject (person in the picture).

positive The print in which the tones of the image echo those of the original subject.

print A photographic image usually printed on paper, generally a positive image made from a film negative.

sepia 1. Refers to a rich, reddish-brown pigment produced from the ink sac of an octopus or cuttlefish ink, used in watercolor, drawing ink and oil paint. 2. In photography, a gold toning bath can produce a color in the print referred to as sepia. 3. Referring to the dark brown-grey color called sepia.

shutter A curtain inside the camera that opens to expose film to light coming through the lens when a picture is taken.

slide Color reversal film that produces a positive image as opposed to a negative; used in slide lectures and publishing; not subject to color shifts that can occur in printing of color negatives; slide film is usually cut and mounted into small 2x2" frames for use in a projector.

tripod A three-legged supporting stand used to hold the camera steady.

Glossary of Printmaking Terms

print An image that has been impressed on a support, usually paper, by a process capable of being repeated. Most printmaking techniques (a major exception being digital prints) require the previous design and manufacture of a printing surface. The five primary types of print techniques are **relief, intaglio, planographic, screenprint, and digital.**

aquatint An **intaglio** process by which tones may be achieved in an etching; used primarily for the creation of large areas of tonal shading. In aquatint, small grains of resin are sprinkled on the surface of the plate, which is then heated to affix the particles to the surface. When the plate is immersed in the acid bath, the resin protects its surface, so that the acid only “bites” the spaces between the grains. This leaves (depending on particle size) a fine or coarse network of lines and crevices which hold ink, creating an area of tone. When printed, the tonal effects are similar to a watercolor wash.

artist’s proof/épreuve d’artiste In printmaking, these impressions are printed especially for the artist and excluded from the numbering of an edition, but are exactly like the editioned prints in every other respect. Usually appears as “A.P.” or “E.A.”

blindstamp The embossed, inked, or stamped symbol used by printers and print workshops, usually in the margin of the paper as a mark of identification. Also called “chop.”

bon à tirer (right to print) The proof approved by the artist which establishes the standard for all of the other prints in the edition.

burr In printmaking, when a drypoint needle or other engraving tool is used to draw directly into a metal plate, small, fine pieces of metal are raised up on both sides of the scored line. This burr holds additional ink during the printing process and gives the lines a velvety or fuzzy texture. Burr is very delicate and consequently is easily worn down during the pressures of the printing process. Early pulls or impressions taken from such plates are characterized by rich burr. In the case of Old Master prints especially, the quantity and evidence of burr can sometimes be used as an aid in determining how early the impression was pulled.

cancellation proof In printmaking, when the edition is complete, the matrix - a block, plate, stone, Mylar or other - is effaced, crossed out or otherwise “cancelled.” An impression is then taken from this matrix, showing that the plate has been “cancelled.” This ensures that no further uncanceled impressions can be pulled.

Carborundum The trade name for silicon carbide, Carborundum began its use in printmaking as an abrasive which was used in effacing lithographic stones. The particles, when mixed with glue, can also be used to draw on a plate-sometimes creating a raised surface-which is then inked and printed with the ink being held in the spaces between the particles. The resulting prints are often textured due to the raised areas of the printing surface.

chine appliqué Chine appliqué or chine collé is a method of papermaking characterized by affixing a thin sheet of smooth white paper, also called china paper or chine, with glue or water, to a sturdy woven paper, which acts as a support sheet. When the paper is run through the press during the printing process, the two sheets are firmly bonded together.

chop The embossed, inked, or stamped symbol used by printers and print workshops, usually in the margin of the paper as a mark of identification. Also called “blindstamp.”

collagraph A hybrid technique in which various elements (cardboard, metal plates, natural materials, etc.) are adhered to a printing plate, which may be inked and printed in a **relief** or **intaglio** method, or even printed without being inked for a purely embossed impression

colophon A note, usually at the end of a book or portfolio of prints, giving all or some of the following information: name of work, author, printer, place of printing, date, size of edition. Also called Justification.

deckle edge The natural, untrimmed edge of handmade paper usually slightly uneven and sometimes slightly thinner than the rest of the sheet.

dimensions (prints) “P” denotes measurements taken from the platemark, “S” records the size of the sheet of the print.

digital print, inkjet print An image created or manipulated on a computer and printed by a linked printer, using inkjet or laser technology. “Iris prints” and “giclée prints” are among other terms for digital prints.

drypoint A type of **intaglio** print in which lines or tones are scratched into the surface of a bare metal plate with a sharp metal point, sometimes tipped with a diamond. However, in contrast to engraving, the displaced copper is left in narrow furrows flanking the groove. Called “burr,” these areas catch and hold the printer’s ink, creating a halo of tone on the print. Burr wears out very quickly in the printing process so these tonal halos are found only on the earliest impressions.

edition A number of printed images, or *impressions*, from the same master plate or block using the same ink colors and printing methods, as established by the artist and/or publisher. The process of numbering individual impressions from an edition only became widespread in the twentieth century. The impressions in such a “limited” edition are usually signed and numbered progressively, for instance 1/50, 2/50, etc., for a total edition of fifty impressions; after the total is reached, the plate or stone is “cancelled” or destroyed. Often a few impressions will be printed outside the regular edition for the collaborators (artist, printer, publisher). Impressions printed during the development process to test the printing or try out color variations are called “proofs” or “progressive proofs”.

embossing A printmaking process used to create a raised surface or raised element, but printed without ink.

engraving An **intaglio** process in which a plate is marked or incised directly with a burin or other metal-marking tool. No acid is used in this process since the design is dug out by hand. An engraved line can range from very deep and wide, to lighter and thinner and is often characterized by a pointed end signaling the exit of the “v” shaped burin from the metal. An engraved plate is inked and printed in the same manner as other **intaglio** prints, in which the engraved lines are filled with ink and the surface is usually wiped clean. When put through a roller press under great pressure, the paper is forced into the engraved lines, transferring the ink and creating a slightly raised line in the printed impression, along with an embossed platemark, caused by the pressure of the edge of the metal printing plate.

etching In contrast to engraving, in this type of **intaglio** print the artist uses acid to cut into the plate. Lines and/or tonal areas of an image have been corroded, or “bitten”, into the surface of a metal plate by the action of a corrosive agent, called a mordant. Traditionally nitric acid has been used, but increasingly less toxic materials are being introduced, such as ferric chloride. A metal plate is first covered with an acid-resistant substance (ground) through which the image is drawn with a needle or other tool, exposing the bare metal. When immersed in the mordant, only those exposed areas are subject to its action. The metal plate is therefore “carved” or “etched” by the acid rather than by a tool directly in the metal. Recently, photopolymer etching has been developed, whereby a drawing, photograph, or digital image is transferred to a photosensitive polymer plate and processed into a relief or intaglio printing plate.

foul-biting In printmaking, when the acid-resistant ground on a metal plate does not keep the acid entirely out, irregularities can appear. These “bitten” areas will, when the plate is printed, catch ink and appear as spots or oddly inked areas.

frontispiece Illustration in a book opposite the title page.

heliogravure A printmaking method of making a photo-etched or photogravure plate using an aquatint texture directly on the plate to create tone.

Hors-Commerce (H.C.) – Meaning “outside of the commercial edition”. In printmaking, these proofs, not originally intended for sale, are excluded from the numbering of an edition, but are otherwise exactly like the editioned prints in every other respect.

impression A single printed image (usually on paper) from a printing surface. Multiple impressions may be printed from the same etching plate, woodblock, lithographic stone, or other surface.

intaglio (from the Italian word *Intagliare*, to carve or incise) A category of printmaking in which the surface of a printing plate has been incised with a design by one or a mixture of techniques. In order to print the image, ink is applied and wiped across the surface of the plate, filling the recessed areas. Usually the excess ink is then cleaned off the unworked surface of the plate. When printed under great pressure, the paper is forced into those incised marks, thus picking up the ink and often creating ridges and raised areas in the final printed impression. Types of intaglio prints are **engraving, etching, aquatint, and mezzotint**.

justification A note, usually at the end of a book or portfolio of prints, giving all or some of the following information: name of work, author, printer, place of printing, date, size of edition. Also called Colophon.

Linocut/Linoleum Cut – A relief process in printmaking, like a woodcut, where the artist carves the design out of the linoleum or linoleum mounted onto wood. What remains is printed, rather than what is cut away. Because linoleum is a softer material than wood, artists generally cut (carved) their own blocks, rather than relying on the services of a professional cutter. The technique was developed at the beginning of the twentieth century.

Lithograph – A planographic (or flat) printing process based on the principle that oil and water repel each other. The lithographer creates a design directly on a stone or smooth plate with a greasy material, such as crayon, and chemically fixes it to the surface. The stone is dampened with water, which, repelled by the greasy medium, only settles in the blank spaces where there is no design. Thus the printing ink adheres only to the areas where the design was drawn. It is considered the most draftsmanlike of printmaking processes for its ability to preserve the artist’s gestures so accurately.

Master Printer – A highly skilled printer who works very closely with the artist to produce the edition.

Matrix – The base from which the print is made. This can be anything - a standard metal plate or lithographic stone, a potato or vinyl record, a stencil - anything from which you print.

Mezzotint – Literally “half-tint.” An **intaglio** process closely related to engraving, but used primarily for the creation of large areas of tonal variation rather than for sharp lines. The entire surface of a plate is roughened by a spiked tool (“rocker”) so that, if inked, the entire plate would print in solid black. The artist then works from dark to light by scraping (or burnishing) out areas to produce lighter tones. The more an area is burnished smooth (in order to carry less ink), the brighter the highlight. This process creates very soft, velvety gradations of tone.

Monoprint – A print which has as its base an etching, lithograph or woodcut and which is then uniquely altered by monotype coloring, unique inking, or choices in paper color.

Monotype – A type of print in which a drawing or painting executed on a flat, unworked printing plate or other surface, sometimes glass, which is then transferred to a sheet of paper through pressure. As most of the image is transferred to the printing process, only one strong impression can be taken, hence the term monotype (unique, single impression). Sometimes a second, weaker impression can also be printed from the plate. A monotype is distinct from a **monoprint**, which is a uniquely inked and printed impression from a traditional print matrix, such as an etching plate or woodblock.

Offset Printing – Method of printing in which the inked image from a lithographic stone, a metal plate or other matrix is first transferred to an intermediary such as a rubber cylinder or blanket and then to paper, thus creating an image in the same direction as the original.

Photo-Etching/Photogravure – An intaglio printmaking process in which an image is produced on an etching plate by photographic means (see also Heliogravure)

Photo-Lithograph – A process in which an image is produced on a lithographic plate by photographic means.

Planographic Print – Printing from a flat surface. Planographic processes include lithography and some forms of commercial printing.

Plate Mark – The imprint in the paper resulting from the edge of a metal plate being pushed into it during the pressure of the printing process.

Plate Tone – A veil of ink intentionally left on the surface of the plate during printing which creates delicate areas of tone or shading.

Pochoir – A printing process using stencils, originally used to simulate hand-coloring.

Printer's Proofs (P.P.) – Impressions printed especially for the printer(s) and excluded from the numbering of an edition, but exactly like the editioned prints in every other respect. Usually appears as "P.P."

Progressive Proofs – In printmaking, a series of proofs taken to show each individual color plate and each combination of them culminating in the final, complete version.

Publisher (prints) – The person or entity who subsidizes and often initiates the making of a print edition or portfolio and who also disseminates the prints.

Relief – A category of printmaking in which a design on a flat surface is carved with a knife or chisel, removing the areas that the printmaker does not want to be printed. When the surface is then rolled with ink and printed, the resulting impression will only show the lines and shapes of the design left on the unworked surface by the artist. The most common types of relief prints are **woodcut**, **wood engraving**, and **linocut**.

Screenprint – A printing process using stencils to block out areas which are then printed through silk, other fabric or metal mesh (screen). Several different screens may be used to print an image in several colors. Also called Silkscreen or Serigraph.

Silkscreen – A printing process using stencils to block out areas which are then printed through silk, other fabric or metal mesh (screen). Several different screens may be used to print an image in several colors. Also called Screenprint or Serigraph.

Soft-ground Etching – In printmaking, an etching technique where a soft ground is laid on the metal plate. The artist draws onto a piece of paper which is laid down on top of the ground. The ground adheres to the paper where the pencil or other tool has pressed down into it through the paper and pulls away when the paper is lifted. The resulting "marked" plate is placed in an acid-bath where the acid "bites" into the more exposed areas where the ground has been "lifted". The line created is often soft and grainy.

State – Any intermediate change made by the artist while creating an image fixed on a plate, stone, or block, as reflected in **impressions** or proofs printed during the development process of a printed image. The “final state” is the state from which editions are generally pulled, although some artists pull several impressions in each state.

Steel Facing – When a metal intaglio printmaking plate is covered with a thin deposit of steel using electrolysis creating a much harder surface which can accommodate larger numbers of printings before wear becomes evident.

Trial Proof – An early proof in printmaking, often incorporating artist’s revisions and changes and generally not identical to the numbered, editioned prints. Also called Working Proof.

Tusche – Grease in stick or liquid form used principally for drawing in lithography.

Watermark – Design in the paper seen when held against the light. A manufacturer’s mark, it is used to trace the origin and date of the paper.

Waxtype – A process like screenprinting where pigmented beeswax is used rather than traditional printer’s ink.

Woodcut (or Woodblock) – A **relief** process where the image or design is left raised above what is carved out of the wood. In order to print impressions, ink is rolled onto the surface of the cut block, printing only the areas left on the surface; the cut-away areas do not print. A printing press may be used, or the impressions may be printed by hand, using a wooden spoon or other tool. What is not carved is printed.

Wood Engraving – A process similar to woodcut, but a much more finely-grained type of wood is used, and the block is carved from the end of a plank, rather than its side. As a result, much more detailed engraving tools may be used to create the image. Often, wood engravers have worked from dark to light, i.e., creating highlights from a dark (unworked) background, rather than cutting away larger areas around lines to be printed against a lighter background.

Glossary of Watercolor Painting Terms

Watercolor, generally referring to transparent watercolor, is a technique of painting in which pigments ground with a binder and diluted with water are applied in washes to white or light-tinted papers. “True” or “classic” watercolors are characterized by a luminous transparency: no matter how many layers of color are applied, the paint remains translucent and allows the light to penetrate and be reflected from the paper support. Watercolor paints were being made by the late 1700s, at first as hard, dry cakes. “Moist colors” introduced in the 1830s were easier to work with. Working with this essentially liquid medium, painters can achieve a wide range of artistic effects by varying the composition of the paint, the manner of application, and the texture of the paper.

accent A detail, brushstroke, or area of color placed in a painting for emphasis.

atmospheric perspective Suggesting perspective in a painting with changes in tone and color between foreground and background. The background is usually blurred and hues are less intense. (For example: when you look off into the distance things that are far away are distorted by the atmosphere causing them to look blurry and muted in color.)

background The area within a composition that appears further away from the viewer; objects appear smaller and with less detail.

binder The medium that holds pigment particles together in paint.

blotting Using an absorbent material such as tissues or paper towels, or a squeezed out brush, to pick up and lighten a wet or damp wash. Can be used to lighten large areas or pick out fine details.

cold pressed Watercolor paper that is cold pressed has mildly rough texture.

complementary colors Two hues directly opposite one another on a color wheel (for example, red and green, yellow and purple) which, when mixed together in proper proportions, produce a neutral gray. These color combinations create the strongest possible contrast of color, and when placed close together, intensify the appearance of the other. The true complement of a color can be seen in its afterimage.

composition The bringing together of parts or elements to form a whole; the structure, organization, or total form of a work of art. The “art” of arranging the elements and/or color of an artwork in a manner that pleases the eye.

deckle The rough edges of watercolor and drawing papers.

dry brush Any textured application of paint where your brush is fairly dry (thin or thick paint) and you rely the hairs of your brush, the angle of your stroke, and the paper’s surface texture to create broken areas of paint. The paint remains almost exclusively on the “hills,” or high points of a textured paper, creating a broken, mottled effect. This is essentially the opposite of a wash, where the pigment settles in the “valleys,” or hollows of the paper, leaving the high points white. Used for rendering a variety of textured surfaces — stone, weathered wood, foliage, lakes and rivers, bark, clouds.

easel A stand or resting place for working on or displaying a painting.

figure 1. Separate shape(s) distinguishable from a background or ground. 2. A human or animal form.

foreground The part in a scene or artwork that seems closest to you. Objects appear larger and more detailed.

foreshortening The technique of representing a three dimensional image in two dimensions using the laws of perspective.

genre A category of artistic work marked by a particular specified form, technique, or content.

genre painting The depiction of common, everyday life in art, as opposed to religious or portrait painting for example.

gouache 1. Watercolor painting technique using white and opaque colors. 2. A water-based paint, much like transparent watercolor but made in opaque form. Traditionally used in illustration.

graded wash A wash that smoothly changes in value from dark to light. Most noted in landscape painting for open sky work, but an essential skill for watercolor painting in general.

grain The basic structure of the surface of paper, as in fine, medium and rough grain.

highlight A point of intense brightness, such as the reflection in an eye.

hot pressed Hot pressed watercolor paper is pressed flat through hot cylinders; it is the smoothest texture available and preferred by artists who use lots of detail in their artwork. It is just like ironing your cotton shirt with a hot iron.

hue The pure state of any color or a pure pigment that has not had white or black added to it.

landscape A painting in which the subject matter is natural scenery.

linear A composition in which line is the dominant element in defining form as opposed to mass. Linear is considered the opposite of painterly.

medium (pl. media or mediums) 1. Most commonly, an artist's method of expression, such as ceramics, painting or glass. 2. A particular material along with its accompanying technique; a specific type of artistic technique or means of expression determined by the use of particular materials. 3. Medium can also refer to a liquid added to a paint to increase its ability to be worked without affecting its essential properties.

middle ground The part of a composition that appears between the foreground and background.

mixability The quality with which two paints can be combined to create a third. True pigments have better mixability than do hues.

monochromatic A single color (hue) and its tints and shades.

motif A term meaning "subject." Flowers or roses can be a motif.

muted Suppressing the full color value of a particular color.

negative space 1. The area around an object. 2. The areas of an artwork that are NOT the primary subject or object.

nonrepresentational Refers to art that does not depict recognizable figures or elements of the natural world. Nonrepresentational art can be abstract, non-objective, and decorative.

opaque Impenetrable by light; not transparent or translucent

opacity Denotes how much or little of the painting surface will show thru a layer of paint. True pigments tend to be more opaque, where hues tend to be more translucent.

organic Natural, or referring to nature in shape or form. Organic is the opposite of synthetic.

painterly The term refers to painting where the paint itself is loose, fluid or textured. Photographs and drawings where form is defined more by blocks of color than line are also often described as such.

palette The selection of colors an artist chooses to work with or the board or surface on which a painter mixes his or her colors.

pan color A semi-moist solid watercolor sold in a metal or plastic pan. Lighter weight and more portable than tube colors.

panorama A panorama is any wide view of a space.

paper weights The weight of a stack of watercolor paper expressed in numeric values; the higher the number, the heavier the paper. Watercolor papers are made from cotton rag and when they get wet, the paper will wrinkle up. So, when you paint with 140lb paper it will wrinkle up if you don't stretch your paper first. However, 300lb paper is thick enough to resist the wrinkling of the cotton fiber; this weight paper does not require stretching prior to painting.

perspective Representing three-dimensional objects and space in two dimensions in a way that imitates depth, height and width as seen with your eyes. Usually refers to linear perspective, which is based on the fact that parallel lines or edges appear to converge and objects appear smaller as the distance between them and the viewer increases. *Atmospheric perspective* (aerial perspective) creates the illusion of distance by reducing color saturation, value contrast, and detail in order to imply the hazy effect of atmosphere between the viewer and distant objects. *Isometric perspective* is not a visual or optical interpretation, but a mechanical means to show space and volume in rectangular forms. Parallel lines remain parallel; there is no convergence.

pigment Any coloring agent, made from natural or synthetic substances, used with a binder in paints or drawing materials. Pigments are derived from both natural and artificial sources. The earliest pigments were mined from colored clays of earth (ochers and umbers), but minerals and plants were also early sources for pigments.

polychrome Poly = many, chrome or chroma = colors. Having many colors; random or intuitive use of color combinations as opposed to color selection based on a specific color scheme.

positive space 1. The area an object occupies. 2. The area that IS the primary subject or object.

primary colors One of the three colors (red, yellow, and blue) that are the basis for all other color combinations. Pigment primaries are red, yellow, and blue; light primaries are red, green, and blue. Theoretically, pigment primaries can be mixed together to form all the other hues in the spectrum.

realism The depiction of figures, objects or scenes with minimal distortion or stylization. Realist artists depict subjects with objectivity and accuracy, rather than interpretation.

representational The term refers to art that depicts recognizable figures or elements of the natural world; unlike abstract art.

scale The size or apparent size of an object seen in relation to other objects, people, or its environment or format. Also used to refer to the quality or monumentality found in some objects regardless of their size. In architectural drawings, the ratio of the measurements in the drawing to the measurements in the building.

secondary color One of three colors created by mixing equal parts of two primary colors (red, blue, and yellow); the secondary colors are violet, orange, and green.

sketch A rough or loose visualization of a subject or composition.

still life A painting or other two-dimensional work of art representing inanimate objects such as bottles, fruit, and flowers. Also, the arrangement of these objects from which a drawing, painting, or other work is made.

study A comprehensive drawing of a subject or details of a subject that can be used for reference while painting.

technique An artist's skillful manipulation or application of materials. Also describes an entire process associated with a particular method, such as watercolor.

texture The actual or virtual representation of different surfaces, paint applied in a manner that breaks up the continuous color or tone.

thumbnail sketch A very small, simple sketch usually done before a painting to try out design or subject ideas.

tone A hue with gray added.

translucent A substance (paint) just clear enough to allow light to pass thru but not clear enough to reveal all form, line and color. A more translucent paint will show more paper thru the paint layer.

transparent Penetrable by light; materials or colors that you can see through.

trompe l'œil French for "fool the eye." A two-dimensional representation that is so naturalistic that it looks actual or real (three-dimensional.)

tube color A liquid watercolor or gouache sold in a tube. Tube colors tend to have more pigment and are typically easier to work

value The lightness or darkness of tones or colors. White is the lightest value; black is the darkest. The value halfway between these extremes is called middle gray.

vehicle The material in which a pigment is suspended in paint. Watercolors use gum arabic as their vehicle. Also known as a binder.

wash In painting, a thin, translucent layer of pigment, usually watercolor. Often used as the first layer of a sky.

watercolor Paint that uses water-soluble gum as the binder and water as the vehicle. Characterized by transparency. Also, the resulting painting.

watercolor brush The principle tool for watercolor painting. Watercolor brushes are a specific type of brush, made with soft hair. Good brushes are made from sable hair (an animal about the size of a weasel). These brushes are quite expensive, so many artists use brushes made of synthetic material such as nylon. Some brushes mix sable with nylon for a compromise between the two.

wet-on-wet The technique of painting wet color into a wet surface (paper). Color applied this way usually dries without a hard edge, diffusing and spreading the wash and creating atmospheric effects.