

**DIOCESE OF ARLINGTON  
ART CURRICULUM MANUAL  
REVISED 2005**

May 2005

Dear Teachers:

These Fine Arts Guidelines are the new guidelines that should be implemented for the 2005-2006 school year. I am grateful to the art teachers who willingly served on the Art Curriculum Review Committee. They have spent a school year looking at national art standards as well as state and local information. They have pieced that information together with their knowledge and experience to develop a curriculum that reflects the development of children, art and our faith.

These guidelines are written with the professional art teacher in mind. It is recognized that not every school has an art teacher. The classroom teacher, therefore, can be guided by the objectives for each grade, general concept, and skill area, but understandably would not be able to cover the guidelines in depth. Likewise, it is recognized that school resources vary and some concepts may not be covered in depth if resources are not available.

May God continue to bless you and your creative work with the students of the Arlington Diocese. The Curriculum Review Committee hopes these guidelines will assist you in your day to day activities with the students.

In Christ,

Diane Elliott  
Special Services Coordinator

## DEDICATION TO POPE JOHN PAUL II

On Easter Sunday, April 4, 1999, Pope John Paul II delivered his Letter to Artists. This message of His Holiness about the special partnership between art and the Church is beautiful, poetic, powerful and appropriate to artists and, by extension, to art educators. It is for this reason that this revised curriculum is dedicated to the memory of Pope John Paul II. The following excerpts from his letter are provided to remind and inspire art educators of the Diocese of Arlington of their “noble ministry”. (11)

*“Society needs artists, just as it needs scientists, technicians, workers, professional people, witnesses of the faith, teachers, fathers and others, who ensure the growth of the person and the development of the community by means of that supreme art form which is “the art of education.”* (4)

*“I especially appeal to you, Christian artists: I wish to remind each of you that, beyond functional considerations the close alliance that has always existed between the Gospel and art means that you are invited to use your creative intuition to enter into the heart of the mystery of the Incarnate God and at the same time into the mystery of man.”*(14)

*“Thanks also to the help of artists “the knowledge of God can be better revealed and the preaching of the Gospel can become clearer to the human mind”. (11)(from the Constitution on the Sacred Liturgy Sacrosanctum Concilium of Vatican II)*

*“With loving regard, the divine Artist passes on to the human artist a spark of his own surpassing wisdom, calling him to share in his creative power. (1)*

*“Yet, as Genesis has it, all men and women are entrusted with the task of crafting their own life: in a certain sense, they are to make of it a work of art, a masterpiece.”*(2)

*“The history of art, therefore, is not only a story of works produced but also a story of men and women. Works of art speak of their authors; they enable us to know their inner life, and they reveal the original contribution which artists offer to the history of culture.”*(2)

*“Dear artists, you well know that there are many impulses which, either from within or from without, can inspire your talent. Every genuine inspiration, however, contains some tremor of that “breath” which the Creator Spirit suffused the work of creation from the very beginning. Overseeing the mysterious laws governing the universe, the divine breath of the Creator Spirit reaches out to human genius and stirs its creative power. He touches it with a kind of inner illumination which brings together the sense of the good and the beautiful, and he awakens energies of mind and heart which enable it to conceive an idea and give it form in a work of art. It is right then to speak, even if only analogically, of “moments of grace”, because the human being is able to experience in some way the Absolute who is utterly beyond.”*(15)

*“In a certain sense, beauty is the visible form of the good, just as the good is the metaphysical condition of beauty.”*(3)

*“Beauty is a key to the mystery and a call to transcendence. It is an invitation to savour life and to dream of the future. That is why the beauty of created things can never fully satisfy. It stirs the hidden nostalgia for God...”*(16)

*“Every genuine art from in its own way is a path to the inmost reality of man and of the world.”*(6)

*“In so far as it seeks the beautiful, fruit of an imagination which rises above the everyday, art is by nature a kind of appeal to the mystery. Even when they explore the darkest depths of the soul or the most unsettling aspects of evil, artists give voice in a way to the universal desire for redemption. It is clear, therefore, why the Church is especially concerned for the dialogue with art and is keen that in our own time there be a new alliance with artists...”*(10)

*“The creation awaits the revelation of the children of God also through art and in art. This is your task. Humanity in every age, even today, looks to works of art to shed light upon its path and its destiny.”*(14)

*“... may your art help to affirm the true beauty which, as a glimmer of the Spirit of God, will transfigure matter, opening the human soul to the sense of the eternal.”*(16)

# DIOCESE OF ARLINGTON

## ART CURRICULUM

### PHILOSOPHY

The philosophy of the Diocese of Arlington is based on the belief that each person is a unique creation, having worth as a child of God, and as a gift of God, possessing many talents. The child develops an awareness, understanding, and appreciation of the order and beauty of God's creation and of man-made works of art. Art is a visual language that can be read and understood by children and teachers alike as an important part of their response to beauty in God's created world.

It is the task of the teachers of art in the diocese to encourage and challenge each student to fulfill his/her spiritual, moral, social, physical and creative potential through the development of these talents. Teachers of art are charged to engage students in making, looking at, discussing and learning about art in the cultural, social and historic context. The art curriculum can sequence visual concepts, artistic media, and the study of art historical periods and themes with concepts being covered in other academic subject areas. Study of historical and cultural contexts gives students insights into the role played by the visual arts in human achievement. As they consider examples of visual art works within historical contexts, students gain a deeper appreciation of their own value, of the values of other people, and the connection of the visual arts to universal human needs, values and beliefs. They understand that the art of a culture is influenced by aesthetic ideas as well as by social, religious, political and economic factors.

The art curriculum is designed to stimulate the child to think creatively, to plan, to attempt, to evaluate and to choose to work in a variety of visual, oral and written languages with a variety of media, tools and technologies. Students understand that making and responding to works of visual art are interrelated and include perception, analysis and critical judgment.

The following statements underlie all programmatic and instructional goals:

- Art instruction allows children to explore and nurture their God-given abilities.
- Art instruction respects students' developmental levels and is child-centered.
- Art production is personal and intentional; each student's expression is valid.
- Art instruction provides a context for critical and creative thinking for the communication of feelings and ideas through the production of art.
- Art instruction provides a context for making connections because students have the opportunities to reflect personally on ideas, experiences, objects, processes or products to deepen their understanding.
- Art instruction provides challenges that require individual and cooperative problem solving, resulting in creative and cognitive growth.
- Art instruction is delivered sequentially to establish a foundation for students to acquire art content, knowledge, and skills.
- Art instruction provides students regular opportunities to see works of art from diverse cultures
- Art instruction includes opportunities for students to view and discuss art, analyze and critique art, and learn about the cultural, social and historic context of art.
- Art instruction provides students with the opportunities to interpret and apply key ideas and to develop a level of technical mastery and control over materials, using the elements of art and principles of design.
- Art instruction promotes students' sensory experiences as a basis for creative expression and for understanding artists' works

The philosophy statement contains the following sources:

- Adaptations of the National Visual Arts Standards: A District K-6 Program of Studies Example: Fairfax County Public Schools, Fairfax, VA (NAEA Teacher Resource Series, ed. Larry N. Peeno, 1995)
- Art Syllabus and Manual for Catholic Elementary Schools. Sister M. Helena, O.S.F. and the Sisters of St. Francis. 1962. Silver Burdett Company, New Jersey.
- Creating Curriculum in Art. Philip C. Dunn. 1995. NAEA. Reston, VA
- The National Visual Arts Standards. 1994. NAEA. Reston, VA.
- St. Luke School's Philosophy Statement

## ***ELEMENTS AND PRINCIPLES OF DESIGN***

Understanding the fundamental Elements of Art and Principles of Design gives students a foundation for organizing the content of their own creation and a basis for evaluating the structure and aesthetic content in others' art forms and in the environment. Through recognizing, understanding, and using the Elements of Art and Principles of Design, the student learns "to think, to plan, to attempt, to evaluate, and to work in a variety of visual, oral, and written languages..." Integrating the basic Elements of Art and Principles of Design throughout the K-8 curriculum reinforces the connection between art literacy and the conceptual process, and insures that the content standards are met.

The core Elements of Art are: line, color, shape, form, space, texture, and value which are organized compositionally according to the Principles of Design: balance, contrast, pattern, unity, rhythm, movement, and emphasis. Together, the elements and principles constitute the formal structures of art. These structures are utilized by beginning, intermediate and advanced artists according to their developing skill level.

## **ART INSTRUCTION**

The student learns to "...work with a variety of media, tools and techniques." (Content Standard One, NVAS) Connecting these media, tools and techniques with past and present works of artists, architects and designers is important. All projects should be taught not just for the mastery of a process, but they should be introduced and developed within a historical, cultural, social, economic or religious context. (Content Standard Four, NVAS) Students should develop a sense of the range of human activity in the visual arts and of connections with other areas of learning throughout history. (Content Standard Six, NVAS)

The art curriculum should be tailored to meet the particular conditions of the school facilities, using resources available to the art program. Teachers are encouraged to incorporate new techniques and ideas into their instruction.

The following nine areas of art making have been selected for art instruction: drawing, painting, sculpture, ceramics, fibers, jewelry, art metal, photography, printmaking, and collage. Each of these categories has been expanded to identify some basic skills, processes, media and knowledge in relation to appropriate introductory grade levels. Aesthetics, art heritage and art criticism should be incorporated in all art-making experiences.

# CONTENT STANDARDS

The Diocese of Arlington's Art Curriculum Guidelines are based on the six Content Standards from the National Visual Art Standards. All students should understand and meet these standards, based on their grade level.

## CONTENT STANDARD

1. Understanding and applying media, techniques and processes.
2. Using knowledge of structures and functions.
3. Choosing and evaluating a range of subject matter, symbols and ideas.
4. Understanding the visual arts in relation to history and cultures.
5. Reflecting upon and assessing the characteristics and merits of their work and the work of others.
6. Making connections between visual arts and other disciplines.

The following is an explanation of the six standards, including an achievement chart by grade level.

<b>1. Content Standard:</b> Understanding and applying media, techniques and processes.
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<b>Grades K-4</b>	<b>Grades 5-8</b>
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<b>Achievement Standard</b>	<b>Achievement Standard</b>
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|--|---|
| <ul style="list-style-type: none"><li>• Students know the difference between materials, techniques, and processes</li><li>• Students describe how different materials, techniques, and processes cause different responses</li><li>• Students use different media, technique, and processes to communicate ideas, experiences, and stories</li><li>• Students use art materials and tools in a safe and responsible manner</li></ul> | <ul style="list-style-type: none"><li>• Students select media, techniques, and processes; analyze what makes them select media, techniques and processes, technique, and processes</li><li>• Students intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas</li></ul> |
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<b>2. Content Standard:</b> Using knowledge of structures and functions
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<b>Grades K-4</b>	<b>Grades 5-8</b>
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<b>Achievement Standard</b>	<b>Achievement Standard</b>
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|--|--|
| <ul style="list-style-type: none"><li>• Students know the differences among visual characteristics and purposes of art in order to convey ideas</li><li>• Students describe how different expressive features and organizational principles cause different responses</li><li>• Students use visual structures and functions of art to communicate ideas</li></ul> | <ul style="list-style-type: none"><li>• Students generalize about the effects of visual structures and function and reflect upon these effects in their own work</li><li>• Students employ organizational structures and analyze what makes them effective or not effective in the communication of ideas</li><li>• Students select and use the qualities of structures and functions of art to improve communication of their ideas</li></ul> |
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**3. Content Standard:** Choosing and evaluating a range of subject matter, symbols, and ideas

**Grades K-4**

**Achievement Standard**

- Students explore and understand prospective content for works of art
- Students select and use subject matter, symbols, and ideas to communicate meaning

**Grades 5-8**

**Achievement Standard**

- Students integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks
- Students use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks

**4. Content Standard:** Understanding the visual arts in relation to history and cultures

**Grades K-4**

**Achievement Standard**

- Students know that the visual arts have both a history and specific relationships to various cultures
- Students identify specific works of art as belonging to particular cultures, times, and places
- Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art

**Grades 5-8**

**Achievement Standard**

- Students know and compare the characteristics of artworks in various eras and cultures
- Students describe and place a variety of art objects in historical and cultural contexts
- Students analyze, describe and demonstrate how factors of time and place (such as climate, resources, ideas and technology) influence visual characteristics that give meaning and value to a work of art

**5. Content Standard:** Reflecting upon and assessing the characteristics and merits of their work and the work of others

**Grades K-4**

**Achievement Standard**

- Students understand there are various purposes for creating works of visual art
- Students describe how people's experiences influence the development of specific artworks
- Students understand there are different responses to specific artworks

**Grades 5-8**

**Achievement Standard**

- Students compare multiple purposes for creating works of art
- Students analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry
- Students describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures

**6. Content Standard:** Making connections between visual arts and other disciplines

**Grades K-4**

**Achievement Standard**

- Students understand and use similarities and differences between characteristics of the visual arts and other arts disciplines
- Students identify connections between the visual arts and other disciplines in the curriculum

**Grades 5-8**

**Achievement Standard**

- Students compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context
- Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts

## CRITERIA GUIDELINES FOR GRADING

### PHILOSOPHY

Teachers assess and evaluate student performance on regular bases to provide a fair indication of the student's progress. Tests, projects, daily and special assignments are objective assessments that merit given grades, **which are factored into the teacher's daily observation of the student's participation and effort** to attain the established grade indicated on the student's progress report. The teacher strives to communicate an accurate assessment of the student's progress as it relates to the prescribed curriculum for the student's grade level. If accommodations have been made to the prescribed curriculum goals and objectives, it is noted accordingly on the progress report. Communication between teacher and parents ensures continued progress for the child as he/she strives for academic success.

**The established scale (1-5) has not been designed to be synonymous with the traditional letter grades (A, B, C, D, F). If the given percentage range is utilized for reporting grades on assignments, tests, etc., notice should be taken that it is only one aspect of the assessment for determining the grade given on the progress report. The other listed aspects for each rating are critical factors in reaching the given rating.**

### ***Specialty Areas: Art, Computer, Music, Physical Education***

Only an EFFORT grade is required for these subjects since most students receive limited instruction (once a week) in these subjects. A blank space has been provided for schools that offer foreign language and/or any other curricular program.

### ***PROGRESS REPORTS/REPORT CARDS***

**MODIFIED PROGRAMS** Please note on all report cards and attendance sheets **IN THE EVALUATION CODE SECTION** the use of the asterisk (\*) which should be used to indicate a specific subject(s) reflect(s) modified program(s) for students who are unable, due to disability, to complete the entire curriculum. The asterisk should be placed next to the grade in any given quarter for any subject being modified.

**IT IS IMPERATIVE THAT PRINCIPAL/PARENTS/TEACHERS/STUDENTS (when appropriate) ARE IN FULL AGREEMENT REGARDING THE MODIFIED PROGRAM AND CONDITIONS.**

## **1 OUTSTANDING**

- ◆ Consistently goes beyond established goals for achievement and contributions
- ◆ Consistently understands, transfers, applies and expands learned skills
- ◆ Consistently applies problem solving and critical thinking skills across the curriculum
- ◆ Consistently shows originality, creativity and intuitive thinking beyond standard expectations
- ◆ Consistently remains self-directed in his/her assignments
- ◆ Consistently finishes assignments within time limits
- ◆ Consistently earns 97-100 on tests, assignments, projects, reports, etc.

## **2 VERY GOOD**

- ◆ Often goes beyond established goals for achievement and contributions
- ◆ Often understands, transfers, applies and expands learned skills
- ◆ Regularly applies problem solving and critical thinking skills across the curriculum
- ◆ Often shows originality, creativity and intuitive thinking beyond standard expectations
- ◆ Often remains self-directed in his/her assignments
- ◆ Regularly finishes assignments within time limits
- ◆ Regularly earns 90-96 on tests, assignments, projects, reports, etc.

## **3 SATISFACTORY/GOOD**

- ◆ Meets expected goals for achievement and contributions
- ◆ Transfers learned skills with teacher direction
- ◆ With teacher direction, applies problem solving and critical thinking skills in other curriculum areas
- ◆ Demonstrates originality, creativity and intuitive thinking
- ◆ Requires appropriate teacher direction to complete his/her assignments
- ◆ Finishes assignments within time limits
- ◆ Earns 76-89 on tests, assignments, projects, reports, etc.

## **4 IMPROVEMENT NEEDED**

- ◆ Does not meet established grade level goals for achievement and expectations
- ◆ Is inconsistent in transferring, applying, or expanding learned skills
- ◆ Is inconsistent in applying problem solving and critical thinking skills in other curriculum areas
- ◆ Is inconsistent in completing his/her assignments
- ◆ Needs additional teacher direction to satisfactorily complete his/her assignments
- ◆ Earns 70-75 on tests, assignments, projects, reports, etc.

## **5 UNSATISFACTORY**

- ◆ Is not meeting the above criteria
- ◆ Receives below 70 on tests, assignments, projects, reports, etc.

## Professional Organizations

NAEA National Art Education Association  
1916 Association Drive  
Reston, VA 20191-1590  
(703)860-8000; Fax (703) 860-2960  
[www.naea-reston.org](http://www.naea-reston.org)

VAEA Virginia Art Education Association  
4304 Cary Street  
Richmond, VA 23221  
Fax (703) 860-2960  
[www.vaea.org](http://www.vaea.org)

## Resources and References Magazines, Periodicals, Books

### Magazines and Periodicals

Arts and Activities  
12345 World Trade Drive  
San Diego, CA 92128  
(858) 605-0251  
Fax (858) 605-0247  
[www.artsandactivities.com](http://www.artsandactivities.com)

ChildArt Magazine  
International Child Art Foundation  
1350 Connecticut Avenue, NW, Suite 1225  
Washington, DC 20036  
[www.childart@icaf.org](mailto:www.childart@icaf.org)

Crayola Kids Magazine  
P.O. Box 337198  
Boone, IA 50037  
(800)846-7968

The Journal of the National Art Education Association  
NAEA  
1916 Association Drive  
Reston, VA 20191-1590  
(703) 860-8000  
Fax (860-2960)  
[www.naea-reston.org](http://www.naea-reston.org).

Scholastic Arts  
(published in cooperation with the National Gallery of Art)  
Scholastic, Inc.  
P.O. Box 3710  
2931 East McCarty St.  
Jefferson City MO 65102  
(800) 631-1586  
[www.scholastic.com/products/classmags/art.htm](http://www.scholastic.com/products/classmags/art.htm)

School Arts  
50 Portland Street  
Worcester, MA 01608  
(800) 533-2847  
Fax (508) 791-0779  
[www.davis-art.com](http://www.davis-art.com)

Smithsonian Magazine  
900 Jefferson Drive, SW  
Room 1301, MRC 406  
Washington, DC 20560  
(800) 766-2149  
[www.smithsonianmag.si.edu](http://www.smithsonianmag.si.edu)

## Books

- Alexander, Susie. Art for All Seasons. Huntington Beach, CA: Teacher Created Materials, Inc., 1996. ISBN 1-55734-676-3.
- Barker, Phyllis Clausen. Art on a Budget. Maine: J. Weston Walch, 1983.
- Beckett, Wendy, Sister. The Story of Painting. New York, DK Publishing, Inc., 1994. ISBN 1-56458-615-4.
- Bohm-Duchess & Cook. Understanding Modern Art. Tulsa: EDC Publishing, 1988. www. Edcpub.com
- Brommer, Gerald F. Discovering Art History. Worcester, MA: Davis Publications, Inc., 1997. Teacher's Edition. Third Edition. ISBN 87192-300-9. (Set also has student edition, transparencies, slides and large reproductions.)
- Brommer, Gerald F. Wire Sculpture. Worcester, Massachusetts: Davis Publications, Inc., 1968. ISBN 87192-025-5.
- Brooke, Sandy. Hooked on Drawing. Prentice-Hall, 1996. ISBN 0-13-231853-9.
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- Carson, Janet. It's Art Time II, A Guide for Beginning Art Teachers. Wellington Press, 1990.
- Chambers, Joan and Molly Hood. Simply Artistic. Belair Publications, 1990. ISBN 0947882081.
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- Chertook, Bobbi; Goody Hershfeld and Marilyn Rosh. Mouth by Mouth Masterpieces. Scholastic, 1996. ISBN 0-590-25101-5.
- Clayfield, Helen and Robyn Hyatt. Designing Everyday Things: Integrated Projects For the Elementary Classroom. Portsmouth, NH: Heineman, 1994. ISBN 0-435-08359-7.
- Comstock, Charles W., Jr. How to Organize and Manage Your Art Room. Maine: J. Weston Walch, 1999.
- Cook, Ande. Art Starters: 50 Nifty Thrifty Art Activities. Worcester, MA: Davis Publications, Inc., 1996. ISBN 0-87192-303-3.
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- Gibson, Ray. What Shall I Make? Usborne Publishing, Ltd., 1996. ISBN 0-7945-0376-4.
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- Hollingsworth, Patricia, Ed.D. and Stephen Hollingsworth. Smart Art. Zephyr Press, 1989. ISBN 0-913705-31-4.
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- Hume, Helen D. A Survival Kit for the Elementary Middle School Art Teacher. New York: The Center for Applied Education, 2000. ISBN 0-87628-456-X.
- Hume, Helen D. American Art Appreciation Activities Kit. Prentice Hall, 1996. ISBN 0-13-517756-1.
- Hume, Helen D. The Art Teacher's Book of Lists. Prentice Hall, 1993. ISBN 1-56305-708-5.
- Hurwitz, Al and Michael Day. Children and Their Art. Harcourt, Brace, Jovanovich, Inc., 5<sup>th</sup> edition, 1991. ISBN 0-15-507295-1.
- Janson, H.W. and Anthony F. Jason. History of Art for Young People. New York: Harry N. Abrams, Inc. ISBN 0810934051.
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- Jenkins, Patrick. Animation. Addison Wesley Publications. ISBN 0-2-1-56757-1.
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- Ragans, Rosalind. Art Talk. New York: Glencoe/McGraw-Hill, 1995. ISBN 0-02-640296-3 (Teacher's Wraparound Edition); ISBN 0-02-640295-5 (Student Text).
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- Watt, Fiona (ed.). The Usborne Book of Art Skills. Oklahoma: EDC Publishing, 2002. ISBN 0-7945-0351-9.
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- Wong, Harry K. and Rosemary T. Wong. How To Be An Effective Teacher The First Days of School. Mountain View, CA: Harry K. Wong Publications, Inc., 2001. ISBN 0-9629360-2-2.

## Suppliers of Art Materials and Art Education Resources

Classic School Supply  
P. O. Box 178  
1620 North Delphine Avenue  
Waynesboro, Virginia 22980  
[www.classicschoolsupply.com](http://www.classicschoolsupply.com)  
Phone (888) 885-2488  
Fax (888) 434-0083

Classroom Direct (low prices)  
P.O. Box 830677  
Birmingham, AL 35283-0677  
[www.classroomdirect.com](http://www.classroomdirect.com)  
Phone (800) 248-9171

Curry's  
[www.Curry's.com](http://www.Curry's.com)  
Phone (877) 772-0778  
Fax (905) 272-0778

Dick Blick Art Materials  
P. O. Box 1267  
Galesburg, IL 61402-1267  
[www.dickblick.com](http://www.dickblick.com)  
Phone (800) 447-8192  
Fax (800) 621-8293

Discount School Supply (Cheaper)  
File No. 73847  
P.O. Box 60000  
San Francisco, CA 94160-3847  
[www.DiscountSchoolSupply.com](http://www.DiscountSchoolSupply.com)  
Phone (800) 627-2829  
Fax (800) 879-3753

Genius

Minnesota Clay

Nasco Arts & Crafts  
901 Janesville Ave.  
Fort Atkinson, WI 53538-0901  
[www.eNasco.com](http://www.eNasco.com)  
Phone (800) 558-9595  
Fax (920) 563-8296

S&S  
P.O. Box 513  
Colchester, CT 06415-0513  
[www.ssw.com](http://www.ssw.com)  
Phone (800) 243-9232  
Fax (800) 566-6678

Sax Arts and Crafts  
P. O. Box 510710  
New Berlin, WI 53151-0710  
[www.saxarts.com](http://www.saxarts.com)  
Phone (800) 558-6696  
Fax (800) 328-4729

School Specialty  
P.O. Box  
Appleton, WI 54912-1579  
or  
P.O. Box 8105  
Mansfield, OH 44901-8105  
[www.schoolspecialty.com](http://www.schoolspecialty.com)  
Phone (888) 388-3224  
Fax (888) 388-6344

Triarco Arts and Crafts, Inc.  
2600 Fernbrook Lane, Suite 100  
Plymouth, MN 55447  
[www.info@triarcoarts.com](http://www.info@triarcoarts.com)  
Phone (800) 328-3360  
Fax (763) 559-2215

United Art and Education  
Box 9219  
Fort Wayne, IN 46899-9219  
[www.UnitedNow.com](http://www.UnitedNow.com)  
Phone (800) 322-3247  
Fax (800) 858-3247

## Catalogs for Books, Prints, Videos, and Art Education Resources:

Alarion Press  
P. O. Box 1882  
Boulder, CO 80306  
(800) 523-9177  
Fax (303) 443-9098  
[www.alarion.com](http://www.alarion.com)

Art Image Publications  
P.O. Box 160  
Derby Line, VT 05830  
(800) 361-2598  
[www.artimagepublications.com](http://www.artimagepublications.com)

Art Video World  
P.O. Box 2545  
Glenview, IL 60025  
(800) 644-3429  
Fax (800) 644-0829

Clearvue & SVE  
6465 N. Avondale Avenue  
Chicago, IL 60631-1996  
(800) 253-2788  
Fax (800) 444-9855  
[www.clearvue.com](http://www.clearvue.com)  
[www.PowerMediaPlus.com](http://www.PowerMediaPlus.com)  
for educational media-on-demand

Crizmac  
P.O. Box 65928  
Tucson, AZ 85728-5928  
(800) 913-8555  
Fax (520) 323-6194  
[www.crizmac.com](http://www.crizmac.com)

Crystal Productions  
P. O. Box 2159  
Glenview, IL 60025-6159  
(800) 255-8629  
Fax (800) 657-8149  
[www.crystalproductions.com](http://www.crystalproductions.com)  
("Take 5" prints & "Artchart" posters)

Davis Publications, Inc.  
50 Portland Street  
Worcester, MA 01608  
(800) 533-2847  
Fax (508) 753-3834  
[www.davis-art.com](http://www.davis-art.com)

Glencoe (McGraw-Hill)  
P. O. Box 508  
Columbus, OH 43216  
(800) 334-7344  
Fax (614) 860-1877  
[www.glencoe.com](http://www.glencoe.com)

Sax Visual Art Resources  
(member School Specialty Family)  
P. O. Box 510710  
New Berlin, WI 53151  
(800) 558-6696  
Fax (800) 3238-4729  
[www.saxarts.com](http://www.saxarts.com)

Shorewood  
Fine Arts Reproductions  
P. O. Box 1469  
Greenwich, CT 06836-1469  
(800) 494-3824  
Fax (203) 661-2480

Wilton Programs  
Reading & O'Reilly  
2 Kensett Avenue  
P. O. Box 302  
Wilton, CT 06897  
(800)458-4274  
Fax (203) 762-8295

## Resources List 2005 Art Curriculum

### Museum Websites:

<a href="http://www.nga.gov">www.nga.gov</a>	National Gallery of Art (click Education/classroom to get to NGAKids)
<a href="http://www.jp2cc.org">www.jp2cc.org</a>	Pope John II Cultural Center
<a href="http://www.corcoran.org">www.corcoran.org</a>	Corcoran Museum of Art, Washington DC
<a href="http://www.si.edu">www.si.edu</a>	Smithsonian Institution, Washington
<a href="http://www.npg.si">www.npg/si</a>	National Portrait Gallery/Smithsonian Inst.
<a href="http://www.asia.si.edu">www.asia.si.edu</a>	Freer Gallery and Arthur M. Sackler Gallery
<a href="http://www.hirshhorn.si.edu">www.hirshhorn.si.edu</a>	Hirshhorn Museum and Sculpture Garden
<a href="http://www.si.edu.nmafa">www.si.edu.nmafa</a>	National Museum of African Art
<a href="http://www.AmericanArt.si.edu">www.AmericanArt.si.edu</a>	Renwick Gallery/Smithsonian American Art Museum
<a href="http://www.si.edu/ndm">www.si.edu/ndm</a>	The Cooper-Hewitt National Design Museum, New York
<a href="http://www.nbm.org">www.nbm.org</a>	National Building Museum, Washington, DC
<a href="http://www.nmwa.org">www.nmwa.org</a>	National Museum of Women in the Arts, Washington DC
<a href="http://www.phillipscollection.org">www.phillipscollection.org</a>	The Phillips Collection, Washington DC
<a href="http://www.hillwoodmuseum.org">www.hillwoodmuseum.org</a>	Hillwood Museum, Washington DC
<a href="http://www.textile-museum.org">www.textile-museum.org</a>	The Textile Museum, Washington DC
<a href="http://www.vmf.state.va.us">www.vmf.state.va.us</a>	Virginia Museum of Fine Arts, Richmond
<a href="http://www.valentinemuseum.com">www.valentinemuseum.com</a>	The Valentine Museum, Richmond, VA
<a href="http://www.chrysler.org">www.chrysler.org</a>	The Chrysler Museum, Norfolk, VA
<a href="http://www.colonialwilliamsburg.org">www.colonialwilliamsburg.org</a>	DeWitt and Abby Aldrich Rockefeller Art Museums, Williamsburg, VA
<a href="http://www.national-trust.org/national_trsut_sites/pope_leighey.html">www.national-trust.org/national_trsut_sites/pope_leighey.html</a>	Frank Lloyd Wright's Pope-Leighey House, Alexandria, VA
<a href="http://www.artbma.org">www.artbma.org</a>	The Baltimore Museum of Art
<a href="http://www.thewalters.org">www.thewalters.org</a>	The Walters Art Museum, Baltimore, MD
<a href="http://www.metmuseum.org">www.metmuseum.org</a>	Metropolitan Museum of Art, New York
<a href="http://www.moma.org">www.moma.org</a>	Museum of Modern Art, New York
<a href="http://www.guggenheim.org">www.guggenheim.org</a>	The Solomon R. Guggenheim Museum, New York (designed by Frank Lloyd Wright)
<a href="http://www.frick.org">www.frick.org</a>	The Frick Collection, New York
<a href="http://www.mfa.org">www.mfa.org</a>	Boston MFA
<a href="http://www.ARTIC.edu">www.ARTIC.edu</a>	Art Institute of Chicago
<a href="http://www.philamuseum.org">www.philamuseum.org</a>	The Philadelphia Museum of Art
<a href="http://www.lacma.org">www.lacma.org</a>	Los Angeles County Museum of Art
<a href="http://www.getty.edu/">www.getty.edu/</a>	Getty Museum, Los Angeles
<a href="http://www.norton-simon.org">www.norton-simon.org</a>	The Norton Simon Museum, Pasadena, CA
<a href="http://www.huntington.org">www.huntington.org</a>	The Huntington Library, San Marino, CA

General:

<a href="http://artsedge.kennedy-center.org">http://artsedge.kennedy-center.org</a>	Kennedy Center
<a href="http://www.getty.edu/artsednet">www.getty.edu/artsednet</a>	
<a href="http://www.educate.si.edu">www.educate.si.edu</a>	Smithsonian Resource Guide for Educators
<a href="http://www.kinderart.com">www.kinderart.com</a>	Kindergarten art book, etc.
<a href="http://www.Quia.com">www.Quia.com</a>	Art and elements of art
<a href="http://www.discovery.com">www.discovery.com</a>	Discovery Channel website
<a href="http://www.artnet.com">www.artnet.com</a>	
<a href="http://www.volcanobookarts.com">www.volcanobookarts.com</a>	handmade book exchange (ref. by MJBOHLEN)
<a href="http://www.wcom/marcopolo">www.wcom/marcopolo</a>	Internet content for your classroom
<a href="http://www.mhopus.org">www.mhopus.org</a>	Felice Mancini's Mr. Holland's Opus website with music education for schools.
<a href="http://www.pbs.org/art21">www.pbs.org/art21</a>	PBS art website with glossary/plans, etc.
<a href="http://www.DisneyHand.com">www.DisneyHand.com</a>	
<a href="http://www.DisneyHand.com/paintings">www.DisneyHand.com/paintings</a>	hands on projects and activities grades 2-6
<a href="http://www.bunkerhillpublishing.com">www.bunkerhillpublishing.com</a>	
<a href="http://www.brainpop.org">www.brainpop.org</a>	
<a href="http://www.UnitedStreaming.com">www.UnitedStreaming.com</a>	Digital video library-on-demand (must pay for)
<a href="http://www.crayola.com">www.crayola.com</a>	
<a href="http://www.ArtLex">www.ArtLex</a>	Excellent lexicon either by topic or period. Gives examples of terms and other useful links. Search friendly. for SparkCharts reference card for W. Art History
<a href="http://www.sparknotes.com">www.sparknotes.com</a>	
<a href="http://www.srakids.com">www.srakids.com</a>	
<a href="http://www.artchive.com">www.artchive.com</a>	Thumbnail sketches of artists and works of art. The "studio" gives artists by period or name; there are several tours. Excellent art links; good for finding art posters for purchase. Annoying pop-ups which can be eliminated with a \$50.00 donation.
<a href="http://www.nga.gov">www.nga.gov</a>	The National Gallery. Good for ordering materials, planning tours. Good links. Students enjoy the Art Zone.
<a href="http://www.Bergerfoundation.ch">www.Bergerfoundation.ch</a>	Jacques-Edouard Berger Foundation provides slide shows which can be viewed by artist, country, region, city or period. Rich collection of world civilization from 5 continents.
<a href="http://www.sierravista.wuhd.k12.ca.us">www.sierravista.wuhd.k12.ca.us</a>	On-line courses in "Basic Art" and "Art History" all rights reserved. Sierra Vista is a high school in California.
<a href="http://www.lessonplanspage.com">www.lessonplanspage.com</a>	Has art lesson plans by grades and then by brief description. Variety of quality. Stuck for an idea? Good resource.
<a href="http://www.shamash.org">www.shamash.org</a>	A good site for access to holocaust or other Jewish themes or art. Good link to museums in Jerusalem and others of Jewish provenance, that might not be otherwise accessed.
<a href="http://www.arthistory.about.com">www.arthistory.about.com</a>	Subscriptions to a weekly art history newsletter. Good source of thumbnail sketches of artists and their works.
<a href="http://www.academicinfo.net/art.html">www.academicinfo.net/art.html</a>	Good Gateway site.
<a href="http://www.rcs/k12.va.us/art/default.htm">www.rcs/k12.va.us/art/default.htm</a>	Roanoke County Schools. Rich educational experience site.
<a href="http://www.worldofwatercolor.com">www.worldofwatercolor.com</a>	Some great watercolor lessons; e.g. how to paint lace.

## Videos:

(Refer also to the publication: Art Video World, P.O. Box 2545  
Glenview, IL. (800)644-3429. This catalog features most of those listed below and more.

*Doodle with an Attitude*. Series of cartoon videos on art produced by Fly by Night  
Productions, Inc. 1998. Great Plains National. (800) 228-4630. [Http://gpn@unl.edu](http://gpn@unl.edu).

*Harold and the Purple Crayon*. (Three episodes based on Crockett's books.)  
Children's Circle: Weston Woods; Weston, CT. 06883. (800) KIDSVID. (@ running  
Time: 30 minutes.)

*Don't Eat the Pictures*: Sesame Street at the Metropolitan Museum of Art. Children's  
Television Workshop, 1987. (@60 minutes)

Crystal Videos. Crystal Productions: P.O. Box 2159, Glenview, IL 60025.  
(800) 255-8629. Fax (708) 657-8149. Many wonderful videos and series, including:

*I Want to Be An Artist* (@15 minutes)

*Elements of Design* (@30 minutes)

*Principles of Design* (@ 28 minutes)

*Basic Perspective Drawing* (@29 minutes)

*Watercolor Methods* (@19 minutes)

*Paper Molas* (@ 22 minutes)

*Drawing for All – A Series* (Volume 4: *People*) (@ 69 minutes)

*Who is the Artist?* Series, including:

*Benton – Hopper – Wood* (@28 minutes)

*Cezanne – Van Gogh – Seurat* (@ 28 minutes)

*Lascaux Revisited* 1989-1994 (@35 minutes)

*PBS Home Video Series*. Atlanta, GA.: Turner Broadcasting System, Inc. and PBS.

*Pyramid*. (Based on the Book by David Macauley) 1988. (@60 minutes).

*Roman City*. “ ” 1994. (@60 minutes).

*Art Made Easy*. A series produced for children ages 5-11 by TMW Media Group, Venice, CA. (310)-  
577-8581 Fax (310) 574-0886. [www.tmwmedia.com](http://www.tmwmedia.com). Comes with teacher's guide. Specific titles  
include:

*Let's Draw People's Faces!*

*Let's Draw People's Bodies!*

*The Artists' Specials*. Video Series on specific artists, including: Rembrandt, Goya, Cassatt, Monet and  
Homer.

*Impression: Painting Quickly in France*. Produced by The National Gallery London.  
[WWW.nationalgallery.co.uk](http://WWW.nationalgallery.co.uk) (@running time: 25 minutes)

*Life of an Artist* Series produced by Linda Freeman. L&S Video, Inc., New York.  
(914) 238-9366; Fax (914) 238-6324. [www.Landsvideo.com](http://www.Landsvideo.com). African American Artists  
Series including:

*Faith Ringgold: The Last Story Quilt* (@28 minutes)

*Jacob Lawrence: The Glory of Expression* (@ 28 minutes)

*Eric Carle: Picture Writer.* New York, Philomel Books, 1993 and Scholastic, Inc., 1993. (800) 847-5515 (@27 minutes)

*The Fantastic World of M.C. Escher.* Atlas Video, Inc. 1980 and 1994 (@ 50 minutes).

*The Frescoes of Diego Rivera.* Detroit: Institute of Arts, 1986. (@ minutes)

*American Masters.* Series of videos about American artists. New York: Thirteen/WNET, 1998. Series include:

*Alexander Calder* (@60 minutes)

*Art Nouveau: 1890-1914.* Washington, DC: National Gallery of Art, 2000. (@ 30 minutes.)

*Wilton Art Video Programs.* Art history, art appreciation and multicultural art programs For schools (k-12) and libraries. Connecticut: Reading & O'Reilly, Inc., 1987.

[www.wiltonart.com](http://www.wiltonart.com). Series includes:

*Oriental Art: Chinese Painting and Art of Japan* (@28 minutes).

*An Introduction to Chinese Brush Painting.* New Jersey: White Star, 1989. (908) 229-2343 (@ 90 minutes).

*Gyotaku: Japanese Fish Printing.* Wisconsin: Sax Arts and Crafts, 2002 (800) 558-6696 (@20 minutes).

*Schlessinger Video Productions.* (800) 843-3620. [www.libraryvideo.com](http://www.libraryvideo.com).

*Chinese New Year.* 2002 Holidays for Children Video Series. (@25 minutes).

*Ancient Civilizations for Children (Grades 3-7), 9 Volume Set, includes:*

*Ancient Greece.* 1998. (@23 minutes).

*Ancient China.* 1998. (@23 minutes).

*Middle School Art Program Overview: Introducing Art, Exploring Art, Understanding Art.* New York: Glencoe/McGraw-Hill. (@12 minutes)

*Cathedrals: Modern Marvels Notre Dame to the National Cathedral.* New York: The History Channel/ Arts & Entertainment, 1995. (@50 minutes). Excellent history and Architectural information with local appeal for metropolitan Washington, DC.

*Walls of Light.* Toronto: Ben Productions, 1997. (@85 minutes)

*Musee d'Orsay: The visit.* Paris: Musee d'Orsay RMN, 1996. (@ 52 minutes)

*Glories of Medieval Art: The Cloisters.* New York: The Metropolitan Museum of Art, 1989. (@27 minutes).

*King Tut: Tombs of Treasure.* Public Media Video, 1978. (800)262-8600 (@25 minutes). (Very Good!)

## GLOSSARY

### A

- Abbey** A compound of buildings including a church and monastery.
- Aboriginal Art** Art produced by natives as distinguished from invading or colonizing peoples; as found in Australia.
- Abstract** A style of art that uses shapes, designs, textures, and colors to depict an object in a way that may not look real but that emphasizes moods or feelings. Abstract art often uses geometrical shapes and bold, bright colors.
- Abstract Expressionism** A 20<sup>th</sup> century art movement in which artists demonstrate feeling and emotion through the free application of paint often through chance and accident to large canvases; with little or no attempt to represent subject matter.
- Academic** The term describing to works of art made according to established, traditional ways.
- Academies** Art schools that replaced the apprentice system in western Europe after the French Revolution (1789).
- Accent** To stress or emphasize something in an art form.
- Acropolis** In Greek, "high city". Towns erected on fortified hills in Greece around main temples dedicated to the Greek gods. The most famous acropolis is in Athens where the Parthenon was built.
- Acrylic paint** Pigments mixed with an acrylic base that are quick drying, washable and non-toxic. Acrylics can adhere to almost any surface.
- Action Painting** A movement in art named for the method of painting in which paint is flung or thrown onto the canvas.
- Additive sculpture** The making of sculpture by building up, such as with metal or clay.
- Advertising** Printed, painted, or spoken art intended to communicate positive aspects of a product or idea to an audience in order to persuade them to do or buy something.
- Aerial Perspective** The type of perspective artists use to show the effect of distance on a flat surface as seen from above.
- Aesthetic** Having to do with the pleasurable and beautiful as opposed to the useful or scientific. An aesthetic response is the perception and enjoyment of a work of art.
- Aesthetics** The philosophy or study of the nature of beauty and art. This can include one's personal interaction with a work of art (experience), or the values used in judging a work of art involving reasons for finding a work of art beautiful or satisfying (judgment).
- Afterimage** The sensation of complementary color created in the viewer's brain in reaction to staring at a color. For example, after staring at a red circle, the viewer may see an afterimage of a green circle.
- Agora** Marketplace and civic center in ancient Greece.
- Air brush** Technique of applying paint using an air compressor to power an atomizer.
- Aisle** A long narrow space on either side of the nave of a church, often between an arcade of columns and the outer wall.
- Alabaster** A translucent white or delicately tinted gypsum used in sculpture and architecture.
- Allegorical** Symbolic generalizations about human nature.
- Altamira** Caves in Northern Spain where prehistoric paintings of animals were discovered.
- Altar** A raised platform or structure on which sacrificial offerings are placed.
- Altarpiece** A painted or sculpted panel that stands above or behind an altar usually containing religious symbols or saints to whom the chapel is dedicated. An altarpiece may be a single panel or have multiple sections (diptych, triptych, polyptych) with doors which fold for transport.
- Ambulatory** The semi-circular aisle curving around the apse of a church behind the main altar developed and used as a processional aisle in Romanesque churches. Later, radiating chapels were attached to the ambulatory.
- Amphitheatre** A double theatre or closed elliptical or circular arena with "stadium" seating such as the Roman Coliseum.
- Amphora** A storage jar of Greek design with a base and two handles attached at the neck of the jar. Often Greek vases were painted with figurative and geometric designs.
- Analogous colors** Colors sitting side by side on the color wheel and having a common hue; such as blue, blue-violet, and violet, all of which have the color blue in common. Families of analogous colors include the warm colors (red, orange, and yellow) and the cool colors (blue, green, and violet). Analogous colors can be used as a *color scheme*.
- Analysis** A step in the process of art criticism in which it is noted how a work is organized and composed. In art history, the act of determining the style of an art work and how it relates to an art movement.
- Anasazi** "Ancient Ones" or ancestors of pueblo and cliff dwelling native tribes in the American Southwest.
- Anatomy** The structure of human or animal bodies and plants.
- Ancestor figure** An image carved in wood, used as the resting place of a spirit.
- Animation** The art of moving cartoons or images for storytelling or game design.
- Ankh** The ancient Egyptian symbol for life.
- Anthropomorphic** Attribution of human characteristics to non-human objects, exemplified in Egyptian art.
- Applied art** Art works made to be utilitarian as well as beautiful.
- Appliqué** An art form in which smaller cutout fabric decorations are attached by sewing to a larger surface to create a design.
- Apprentice** Student artist learning from an expert or master over a long period of supervision.
- Apsé** The semicircular area containing or just behind the altar area of a church opposite to the main entry.
- Aqueduct** A channel erected to carry water over long distances to cities and towns. The Romans built many aqueducts including elevated structures supported by series of arches such as those found in Nimes, France and Segovia, Spain.
- Arabesque** Intricate ornamental designs based on vegetal and geometric motifs as found in the arts of Islam.
- Arch** in architecture, a curved stone structure supporting the weight of material spanning an open space. An arch can be constructed from brick, stone or cement and may be round (Roman, Romanesque) or pointed (Gothic).
- Archaic** A term denoting the early stage in the development of an art style, where the characteristics of the fully developed style are evident, although in a simpler form.
- Architect** A person who combines art, design, and science to create buildings and gives advice to builders about their construction.

## Glossary Continued

**Architecture** The design, planning, engineering, and construction of buildings, bridges, cities, open space, etc.

**Architrave** The lowest part of the entablature in classical architecture which rests as a lintel on the capitals of the supporting columns.

**Archivolt** Concentric moldings above the arched portals of Romanesque and Gothic cathedrals often decorated with sculpture. Also, the underside of an arch.

**Armature** A skeleton-like framework used to support constructions of clay, papier-mâché or modeling materials. It can be made of wire, wood, metal rods, rolled paper, etc.

**Art** The combined use of imagination, creativity and skill to express ideas, emotions or values and to produce or decorate beautiful objects.

**Art critic** A person whose job is studying, understanding and judging works of art.

**Art criticism** A systematic, four-step process to study of a work of art, including: description, analysis, interpretation and judgment.

**Art historians** People who study art of different ages and cultures.

**Artifact** An object which reveals human workmanship.

**Artisan** A craftsman manually skilled in making a particular product.

**Artist** One who professes and practices the manipulation of materials in imaginative and aesthetic expression of creative concepts.

**Art Nouveau** Abstract movement in European and American arts from the 1880's to the 1930's characterized by curvilinear designs and floral motifs.

**Assemblage** A sculpture made by combining a collection of three-dimensional objects into a whole. It can be either a freestanding sculpture or mounted on a panel, and is usually made from scraps, junk, or various man-made or natural objects.

**Asymmetrical balance** Also known as "informal balance", where unlike objects have equal visual weight or eye attraction.

**Asymmetry** The quality of being unbalanced or uneven.

**Atlantes** A column or vertical support in the form of a male human.

**Atmospheric perspective** A way of showing depth and distance in a painting where objects in the distance appear less distinct, hazy and lighter in color. A bright object seems closer to the viewer than a dull object (sometimes called aerial perspective).

**Atrium** The inner courtyard of a Roman house, open to the sky.

**Attic** Pertaining to Attica, a region of Greece where Athens is located, and the artistic style developed there.

**Avant-garde** Derivative of "vanguard"; in art, artists who pioneer new styles, techniques, approaches as opposed to established traditions.

**Axis** An imaginary directional line.

**Aztec** People, kingdom and art forms of ancient central Mexico prior to their conquest by Cortes in 1521 AD.

## B

**Background** Parts of artwork that are in the distance and appear behind the objects in the foreground and mid ground. The part of the picture plane that seems to be farthest from the viewer.

**Balance** A principle of design that refers to the arrangement of elements (color, line, shape, or texture) as well as numbers and sizes in a work of art. There are three kinds of balance: symmetrical (formal balance); asymmetrical (informal balance); and radial (from the center).

**Baldachino** A movable or fixed canopy of wood, stone or fabric over a doorway, altar or throne.

**Balustrade** A row of short columns topped by a railing.

**Banner** A long flag that is hung on a pole or carried stretched out by two people. It may have a sign, name, or slogan written on it, as a banner that comes before a marching band in a parade. May also be a decorative hanging of felt appliqué on burlap or other fabric.

**Baptistry** A building used for baptism in Christian churches.

**Baroque** A style of art from the Counter-Reformation in the 17<sup>th</sup> century that emphasizes movement, contrast and variety through dramatic use of color, light and shade; swirling curvilinear patterns; elaborate detail and ornamentation. This term may also refer to any highly ornate style.

**Barrel vault** In architecture, a series of arches aligned to form a tunnel vault. The barrel vault was used on a monumental scale by the Romans and was later adopted by the Romanesque church architects.

**Basilica** A type of public building constructed in ancient Rome and later adopted by Early Christian architects. The rectangular floor plan had two or four rows of columns on the longer axis supporting arched vaults and the roof.

**Basketry** The art of weaving natural materials such as reeds, rushes or canes to make useful wicker objects.

**Bas-relief** Sculpture in which areas project or emerge only slightly from a flat surface. Bas-relief is French for "low raised work".

**Batik** A coloring or dyeing process on fabric or paper using removable wax on parts of the design where color is not desired.

**Bauhaus** A 20<sup>th</sup> century German art movement that emphasized science and technology in art and architecture.

**Bay** A rectangular segment of a building arcade marked off by consecutive sets of piers.

**Belvedere** A building designed to provide views of its surroundings.

**Binder** A liquid that holds together the grains of pigment.

**Blending** Technique of shading through smooth, gradual application of dark value.

**Blind contour drawing** A kind of drawing made in one continuous line, while keeping the pencil going as sight remains on the object without looking down at the image being drawn.

**Block** A piece of thick, flat material, such as cardboard, wood, linoleum, or a potato, with an engraved design on its surface, intended to make multiple prints.

**Block relief** A means of making prints by creating a raised design on a flat surface. The design is inked or covered with color and stamped on paper or another surface.

**Bond** In masonry, the pattern of alternating the direction of bricks.

**Book of Hours** A devotional book intended for private, personal use which contains prayers for different hours of the day. During the Middle Ages, these books were often lavishly executed in illuminated manuscript form such as the Tres Riches Heures du Duc de Berry by the Limbourg Brothers.

**Boss or Boss stone** The convergence point of architectural vaulting ribs on the interior of a ceiling, as in Gothic architecture which acts as a type of keystone.

**Brayer** A small rubber roller used to ink a surface by hand before printing.

## Glossary Continued

**Broken color** The use of different colors to describe one object that is a solid color.

**Bust** A sculpture that shows a person's head, shoulders, and upper chest.

**Buttress** A exterior arch which reaches over the side aisle which counteracts the outward thrust of an interior vault or arch devised in Gothic cathedral architecture to support the heavy stone roof.

**Byzantine art** Religious art objects such as paintings and mosaics from the Eastern Roman Empire which are characterized by figures which appear flat and stiff and the use of jewel-like colors. Byzantine architecture features centralized floor plans and vast domes.

## C

**Calligraphy** Literally, "beautiful writing". The art of writing letters and words in an ornamental style using brushes or pens.

**Camcorder** A small hand-held video camera.

**Campanile** A bell tower near or attached to a church.

**Campo santo** Italian for "holy field", a cemetery.

**Camera obscura** Precursor to a modern camera, a wooden box with a small aperture on one side through which an image was projected in reverse onto the opposite interior wall of the box.

**Canopy** An ornamental roof-like covering placed above a niche, alcove, altar, statue or tomb.

**Cantilever** An architectural structure where a horizontal canopy, balcony or beam is balanced and supported with a fulcrum; favored by Frank Lloyd Wright.

**Canvas** Rough cloth on which an oil painting is made.

**Capital** The top section of a column or pillar. The three ancient Greek orders of architecture are derived from the styles of the capitals: Doric, Ionic and Corinthian.

**Caricature** A picture in which a person's distinctive features, such as nose, ears, or mouth, are distorted or exaggerated in order to make fun of or criticize him or her.

**Cartoon** The full scale drawing plan from which a painting or fresco is made.

**Cartoon art** The kind of art used in comics or cartoons. It usually has simple lines, uses basic colors, and tells a story in one picture or a series of pictures drawn in boxes called frames.

**Cartoonist** An artist who draws pictures to make people laugh, to tell a simple story, or to point out problems in society.

**Cartouche** An oval or oblong design containing an important person's name, as rendered with ancient Egyptian hieroglyphics.

**Carve** To remove portions from a block of wood, stone, or other material, using sharp tools such as a chisel, knife, or file to create a form. Carving is a way of making sculpture by cutting or chipping away unwanted parts.

**Caryatid** A column or vertical support in the form of a human figure, usually a female.

**Cast** To copy a solid object by pouring a liquid, such as melted metal, clay, wax, or plaster, into a mold and letting it harden. The mold is then removed and a copy, or *cast*, is left in the shape of the mold.

**Catacombs** Underground network of tunnels containing burial chambers, chapels and meeting rooms in which Early Christians in Rome also sought refuge from persecution for their faith. Paintings in the catacombs are among the earliest forms of Christian art.

**Cathedral** The main church of a diocese where the "bishop's chair" or cathedra is located.

**Celadon** Pottery with a characteristic pale bluish green glaze.

**Cella** The main rectangular room of a Greek temple where the image of the cult deity was located.

**Centaur** Greek mythological creature that is half man and half horse.

**Center of interest** The most important part in a work of art. All the other parts should center around, provide background for, or draw attention to the center of interest.

**Central axis** An implied line that operates as a point of balance to measure the visual weight of elements within a work of art.

**Ceramics** The art of making utilitarian or decorative objects of clay such as pottery or sculpture that are fired in a kiln to make them stronger.

**Chapel** A small area within a church containing an altar dedicated to a particular saint.

**Characters** In Oriental art and calligraphy, pictographs that symbolize letters, ideas, objects or verbal sounds.

**Chiaroscuro** The technique of using light and shade in composing a work of art. Also known as modeling or shading, the technique was popularized by Italian Renaissance and Baroque artists.

**Chinoiserie** Style of European arts and crafts influenced by objects described in travelers' accounts of "exotic" China.

**Chisel** A metal tool with a cutting edge at the end of a handle used by sculptors for carving stone, wood, and other materials.

**Chop** In Chinese art, the signature seal which the artist stamped onto the work; also denotes successive ownership.

**Cire perdue** Method of casting molten metal into a cavity originally filled with a wax model, resulting in an exact replica of the model. French for "lost wax" process.

**Cityscape** A drawing or painting in which a city is the subject.

**Classical** A term referring originally to ancient Greek art; and later, to the Roman adaptations of Greek art which spread throughout the empire and beyond to the civilized world. The term "classical" is often applied to artworks that are representational but idealistic in the perfection of form, harmony and unity.

**Classicism** The practice of employing stylistic elements or subjects from the Greek Classical period.

**Clay** A stiff sticky kind of earth that is pliable and can be molded. Clay is used to make pottery and sculpture. It hardens after drying or firing.

**Clerestory** The architectural term for the upper section of a wall that rises above an adjacent roof. For example, in Early Christian churches, the walls of the nave are higher than the outer walls of the side aisles. In Romanesque churches, clerestory windows were small; while in Gothic churches, the use of flying buttresses allowed larger windows to be cut into the clerestory which were filled with stained glass.

**Cloisonné** A technique in decorative art in which stones, glass or enamel is set between small strips of metal ("cloisons") on a metal base.

**Cloister** A covered walkway or arcade around an open courtyard common in Medieval monasteries.

**Codex** A manuscript in book form rather than a scroll.

**Coelanoglyph** A low-relief set in a flat panel, below the surface.

**Coffer** A square, rectangular or polygonal recess in a ceiling to reduce the weight of the structure, as seen in the Pantheon in Rome.

**Coil** A long rope-like shape that may be wound into a spiral or circle. Clay coils can be used to make pottery.

## Glossary Continued

**Collage** A 2-dimensional work of art created by gluing small pieces of paper, fabric scraps, photographs, or other materials to a flat surface.

**Collograph** A printmaking process in which a plate is created by using a variety of materials.

**Colonnade** A line of columns which support arches or lintels forming an arcade.

**Color** An element of art with three properties: hue (the color name), value (the lightness or darkness), and intensity (the purity and strength) of a color.

**Hue** The property that gives colors a name, such as red.

**Saturation** The purity, vividness or intensity of a color

**Value** The technical name for shading, which gives color the quality of seeming light or dark.

**Shade** When black is added to a color to make it darker, the resulting color is referred to as a shade.

**Tint** White is added to a color to make it lighter, the resulting color is often referred to as a tint.

**Cool color** Any color that suggests something cold. Usually shades of purple, green, and blue.

**Warm color** Any color that suggests something warm.

**Primary colors** Those colors, blue, red, yellow, that cannot be made from mixtures of other colors.

**Secondary colors** The combination of any two primary colors resulting in the creation of another color (violet, green, and orange).

**Color scheme** Plan for organizing colors.

**Color Spectrum** The optical effect occurring when white light passes through a prism and is bent and separated into bands of color which always appear in the same order according to wavelengths, longest to shortest.

**Column** An upright post used to bear weight. Columns usually consist of three parts: the base, the shaft and the capital.

**Comic Art** Art intended to be amusing and humorous.

**Commercial art** Promotional art created to enhance salability of an object; such as for advertising.

**Compass** A tool for drawing or measuring circles or arcs.

**Complementary colors** Colors that are opposites on the color wheel and contrast with each other. For example, orange is the complement of blue; violet is the complement of yellow, etc. When two complementary colors are mixed together, they make brown or gray. When they are used side by side in a work of art, they create interesting contrasts.

**Compose** To create or form by putting together and arranging.

**Composition** The arrangement or design of elements of an artwork to achieve balance, contrast, rhythm, emphasis, and unity and to make it an effective expression of the artist's idea. The term refers to any work of art.

**Computer art** Artwork where images are manipulated and created on computer screens using software programs and printed on computer printers.

**Concave** Rounded inward.

**Connoisseur** A expert with informed and discriminating taste.

**Construction** Adding on or building up to form a work of art.

**Contemporary Art** Art of the present day or the very recent past.

**Content** The subject matter, idea or emotion communicated by a work of art.

**Contour** The outline or edge of a figure or object. In contour drawing, a single line is used to draw the outline of an object. The emphasis is on directions and curves.

**Contour drawing** A drawing in which only contour lines are used to represent the subject. When artists draw while looking only at the subject and not at the image they are making, the process is known as "blind contour drawing".

**Contour lines** Real or implied lines that define edges of a shape or indicate the separation between object or areas.

**Contrapposto** The posture in which a human figure bears more weight on one leg than another so that the hip and shoulder counterbalance the uneven stance. Ancient Greek sculptors, such as Polyclitus, created statues in which the figures adopted this type of pose.

**Contrast** A large difference between two things; for example, yellow and purple, and light and shadow. To show differences between objects or concepts.

**Convergence** Technique of arranging elements so that lines or shapes point to one item or area, creating a focal point.

**Convex** Rounded outward like a sphere.

**Cool colors** The family of related colors ranging from the greens through the blues and violets.

**Corbel** An overlapping arrangement of stones, with each layer protruding beyond the row beneath it; also, a bracket of stone, wood or brick projecting from a wall which may support a cornice or arch.

**Corinthian** One of the Classical orders of ancient Greek architecture featuring tall, slender columns topped with ornate capitals bearing acanthus leaf motifs.

**Cornice** In architecture, the horizontal, projecting molding that crowns an architectural composition such as a wall or façade.

**Course** Horizontal rows of bricks.

**Craft guilds** During the Middle Ages, groups of specific types of artists or artisans who passed on the skills of their craft through the apprentice system.

**Crafts** Art forms that are both beautiful and useful.

**Craftsmanship or Craftpersonship** Expert skill or mastery of a technique or medium.

**Crayons** Wax-based pigments cast in stick form used for drawing.

**Create** To make or to produce new things in a different way.

**Credit line** The list of important facts about a work of art including the artist's name, title of the work, year completed, medium, size dimensions, location, owner/donor.

**Criteria** Standards for judging.

**Critique** To describe, analyze, interpret, or judge a work of art. To evaluate an artwork, making judgments of its merit, value, meaning or relevance, technique, and design.

**Cromlech** A circle of monoliths, usually encircling an altar.

**Cross-hatching** Shading done by drawing closely set parallel lines that are overlapped at angles to each other.

**Crossing** In architecture, the area in the church where the nave is intersected by the transept, often surmounted with a dome.

**Cruciform** In the shape of a cross; usually, the floor plan of a Christian church.

**Crypt** The vaulted space below ground level of the apse or choir area of a church.

**Cubism** An art movement in the 20<sup>th</sup> century in which the subject is rendered from many different viewpoints simultaneously, popularized by Pablo Picasso and Georges Braque among others.

**Culture** Behaviors, customs, ideas and skills of a specific population.

**Cupola** A round convex roof on a circular base; a small dome.

**Curtain wall** A non-weightbearing wall.

**Cutaway** A view in which an outside wall has been removed to permit a view of a scene or structure within.

**Curved lines** Lines that bend and change directions gradually.

## D

**Dada** An early 20<sup>th</sup> century movement in literature and the visual arts emphasizing fantastic and improbably subject matter.

**Decoration** The elaborate embellishment to the surface qualities of a work of art.

**Découpage** The technique of decorating surfaces by layering cutouts, most commonly of paper, and then coating with one or more coats of a transparent (or translucent) finish, usually a lacquer or varnish.

**Deep** A color is deep or has depth when it has low lightness and strong saturation. The opposite of deep colors in their value—much lighter, but just as high in saturation—are called brilliant colors. Opposite to deep colors in saturation—little saturated, but similarly very low in lightness—are called dark colors. Opposite to deep colors in both value and saturation are pale colors. Depth can also refer to the third dimension, either as actual space or as its illusion.

**Demonstrate** To explain by showing; to exhibit.

**Demotic** One form of ancient Egyptian hieroglyphics as deciphered on the Rosetta Stone.

**Dense** Compact; crowded together. Dense materials are solid and heavy.

**Depth** The third dimension. The apparent distance from front to back or near to far in an artwork. When depth refers to an object's smallest dimension, then this distance can also be called its thickness.

**Description** A representation or accounting of in words or images.

**Design** An organized and creative arrangement of the elements of an artwork, such as lines, shapes, textures, spaces, and colors.

**De Stijl** The 20<sup>th</sup> century painting style and name ascribed to the movement originated by Dutch artist Piet Mondrian that uses only horizontal and vertical lines, and a palette limited to the primary colors plus black, white and gray.

**Detail** An individual, particular, or subordinate part of a whole. A distinctive feature of an object or scene which can be seen most clearly close up. Also, a small or minute aspect of a work of art, enlarged to show a close-up of its features. It can also refer to finely or carefully designed, crafted, or finished portions (passages) of any composition, as when one pays "attention to the details"—even the little things.

**Diagonal** Having a slanted direction. Any straight edge or line that is neither horizontal nor vertical is diagonal. On fabric, diagonal is said to be "on the bias".

**Diameter** A straight line segment passing through the center of a figure, especially of a circle or sphere, and terminating at its edge. The length of such a line. Also, thickness or width. Half of the diameter—the distance from the center to the edge—is the radius.

**Die** A device used for cutting out, forming, or stamping material. Most common types include: a metal piece with a surface having a relief design used for impressing that design onto a softer metal, as in striking coins; each of the cutting elements of a die stock used to cut threads on screws or bolts; a part on a tool that punches shaped holes in, cuts, or forms sheet metal, cardboard or another material; a metal block which has small conical holes through which plastic, metal, or other ductile metal is extruded or drawn. The plural form is dies.

**Dimension** The amount of space an object occupies in one direction; a measure of spatial distance. The dimensions of three-dimensional spaces or objects are given as height by width by depth, and they are conventionally listed in that order.

**Diorama** A three-dimensional representation of a scene, either full-scaled or miniature. It has been used for life-sized scenes in which figures, stuffed wildlife, and other objects are arranged in a naturalistic setting.

**Distort** To deviate from normal expected proportions, sometimes deforming or stretching an object or figure out of its normal shape to exaggerate its features—making it more interesting or meaningful.

**Divine Proportion** Refers to the "Golden Mean".

**Docent** A trained volunteer who provides educational tours for museum visitors.

**Dodecahedron** A polyhedron with twelve pentagonal faces. The faces of a regular dodecahedron are all regular pentagons.

**Dome** In architecture, the hemispherical or beehive-shaped vault over a circular, polygonal or square base. An arch that is rotated 180 degrees on its axis.

**Doric** The earliest order of Classical Greek architecture characterized by thick columns with no base and undecorated capitals.

**Dowel** or **Doweling** A length of round wood, either as it might naturally be formed or as it can be turned

**Draftsman** An artist who draws sketches and plans of buildings, machinery, and manufactured products.

**Drape mold** A mold in which the outside shape of a form is used. An example: use a hemisphere as a drape mold to make a bowl from a slab of clay.

**Drawing** The art or act of representing something on a surface by means of lines, shades, etc., as with a pencil, chalk, pen, crayon. Also, a sketch, plan, picture or design made with such materials.

**Drum** In architecture, the circular base on which a dome rests.

**Drip painting** A painting technique promulgated by Jackson Pollock.

**Dry brush** Applying relatively dry inks or water paints lightly over a surface, creating an area of broken color. This may be done by holding the brush so that the side of its bristles lies flat against the paper, or by pulling it rapidly across the surface.

**Dye** and **Dyestuff** A dye is a colorant or pigment that dissolves in liquid, and is completely absorbed into or stains textile fibers and fabrics.

**Dynasty** A succession of rulers from a single family.

## E

**Earth colors** Pigments, such as yellow ochre, terra cotta and umber found in the earth's strata and that are obtained by mining and pulverizing natural substances and mixing them with a binder.

**Earthenware** Vessels of low-fired clay, typically left unglazed.

**Easel painting** Any kind of painting done on an easel in a studio that can be transported from place to place.

**Edo** Japanese capital city, also known as Tokyo.

## F

**Elements of art or elements of design** The basic components of works of art: color, value, line, shape, form, texture, and space. The elements of art are among the literal qualities found in any artwork.

**Elevation** In architecture and drawing, a scale drawing of the outside of a building.

**Ellipse** A curved line drawn into an oval shape with specific geometric proportions.

**Emboss, Embossment** To create a raised design or relief on a flat surface, usually of metal or paper, by pressing or hammering a design into the back side.

**Embroidery** The art of making ornamental designs on textiles with needle and thread.

**Emphasis** A principle of design that places special importance on one feature of an art work more than the rest.

**Enamel** Powdered colored glass which is heat-fused to a metal ground and glazed.

**Encaustic** An art technique in which hot wax and pigment are applied to a canvas with a brush.

**Engaged** In architecture, not fully freestanding; such as pilasters.

**Engineer** A planner of structures, machines, or systems.

**Engraving** The method of incising a design into a material, such as metal. A print is made when the engraved surface is inked and pressed onto paper.

**Enlarger** A machine used in photography to make pictures larger or smaller.

**Entablature** The upper section of a wall or story that is supported by columns, consisting of three parts: architrave, frieze and cornice.

**Entasis** The slight convex swelling of the shaft of a Classical Greek column which gives the impression of bearing a great weight.

**Environment** Surroundings.

**Ergonomics** Design factors which maximize utility and function and minimize stress or fatigue.

**Etch** To use acid to cut into a surface, usually metal or glass. Too often confused with engrave.

**Etruscans** An advanced people of the Italian peninsula, preceding ancient Rome's greatness, with a rich cultural and artistic legacy who disappeared leaving their origins, language and literature in question.

**Eucharist** From Greek for "thanksgiving"; a sacrament and its sacramentals.

**Express** To convey a thought, idea, feeling or opinion.

**Expressionism** A 20<sup>th</sup> century art movement in which the emotional and personal feelings of the expressionist artist are communicated and emphasized over composition of elements.

**Expressive** The quality of being able to effectively communicate ideas and feelings.

**Extender** Material used to increase the bulk of a medium; the act of adding such a material. Sometimes called filler and filling.

**Extruder** A die for shaping clay in specific forms by force.

**Extrusion** The process of making shapes by forcing material such as clay or dough through dies.

**Fabric** Materials made from fibers such as cloth.

**Facade** The front or face of a building.

**Facsimile** An exact copy or reproduction.

**Faience** Opaque low-firing colored ceramic glaze; and the earthenware decorated with this type of glaze.

**Fantasy Art** Art that focuses on imaginary subjects.

**Fan vault** A complex vault with radiating ribs characteristic of the late English perpendicular Gothic style.

**Fauves** An early 20<sup>th</sup> century group of artists led by Henri Matisse who used bold color and distortion in their compositions. The name "fauves" is French for "wild beasts".

**Faux** French for false, artificial, fake. English speakers say "faux" to give a high-toned quality to what is often an imitation of a natural material — leather, fur, metal, or stone for example.

**Ferrule** The metal or plastic device that aligns and anchors paintbrush bristles or hairs in an adhesive.

**Fettling** The process of cleaning and finishing the surface of a piece of clay or metal work, especially the edges, and in the case of cast work, the seam lines (flashing).

**Fiber** Thin thread-like materials that can be spun or woven to produce a fabric which may be natural (cane, cotton, flax, wool, silk, raffia, rattan, paper pulp [from wood, linen .. ] etc.) or synthetic (nylon, rayon, polyester, etc.).

**Fiber Art** Art using thread, yarn or fabric, such as weaving.

**Field** The area in which a design or painting is set.

**Filigree** Ornamental openwork of hammered ribbons of metal; any delicate openwork design.

**Figure** In art, the human form.

**Figurative art** Representational art depicts recognizable (not necessarily realistic) objects, animals or people. Opposite to non-objective art.

**Filler** A powdered or ground substance added to a paint or sculpture material to give extra bulk or body.

**Findings** Accessories used for completing jewelry, such as clasps, hinges, pins, posts, etc.

**Fine art** Decorative works of art including drawing, painting, sculpture, printmaking, even music and poetry that do not have a practical purpose or are not utilitarian but are made to be enjoyed.

**Fine motor** Small movements, especially in the hands. Small motor skills typically develop at a certain pace in childhood, following and alongside the development of gross motor skills.

**Finger paint or Finger painting** Finger paints are formulated to be applied and manipulated by the hands. This process is called finger painting, typically done on glossy, coated, non-absorbent, strong white paper that resists running, smearing or bleeding. Finger paints can be purchased, or they can be made from other ingredients, such as tempera thickened with cornstarch either in powder (cooking ingredient) or liquid (laundry supply) form. The addition of one tablespoon of glycerin per quart will give a glossy finish.

**Firing** A process of applying heat to harden pottery either in an oven or a kiln.

**Fixative** A thin varnish, natural or synthetic, that is sprayed over charcoal, pastel, oil pastel, oil crayon, pencil, and other drawing mediums, to protect them from smearing. Common hairsprays work well as student-grade fixatives.

**Flamboyant** Flame-like curvilinear decorations; a particular style of Gothic tracery.

**Flint** A very hard quartz or silica stone.

**Flipbook** or **Flip book** A small book consisting of a series of pictures that give the illusion of continuous movement when the thumb is placed so that the pages will flip past at a steady pace.

**Fluorescent colors** Also called day-glo and neon colors, fluorescent colors are especially bright, clean materials, which can be much brighter than conventional colors.

**Fluting** The shallow, rounded, concave vertical grooves in the shaft of a column.

**Flying buttresses** In Gothic architecture, external support structures which span the side aisle and provide support of the upper wall of the nave.

**Focal point** The center of interest or attention in an artwork.

**Foil** A thin, flexible leaf or sheet of metal—e.g. aluminum, copper, gold, silver, and tin.

**Fold** To bend over so that one part overlaps another part, moving from an extended to a closed position.

**Folk art** Traditional art made by people who have not had formal art training; or, art styles and craftsmanship which have been handed down over the generations.

**Font** Typeface.

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

**Foreshortening** To shorten an object to make it look as if it extends backward into space. This method reproduces the proportions of objects as actually seen by the viewer.

**Forge** To shape metal by hammering heated pieces.

**Form** One of the elements of art; specifically objects having three dimensions of height, width and depth which can be either geometric or free-form.

**Formal balance** A manner of organizing a design so that equal elements are placed on opposite sides of a central axis. Symmetry is a type of formal balance.

**Formalism** Stylization based on traditionally accepted forms.

**Format** The shape, size and general composition of an artwork or publication.

**Forum** The central gathering place for citizens of ancient Roman cities.

**Found image, Found material, or Found object** An image, material, or manufactured object, not originally intended as a work of art, that is obtained, selected, and exhibited by an artist, often without being altered in any way.

**Frame** One of a series of boxed pictures in a comic strip. A border around the perimeter of an artwork to set it apart and give importance.

**Free-form** Irregular; asymmetrical; not formed according to any preset rules or standard drawings.

**Freehand** Drawn by hand, without the use of any mechanical device, ruler, compass, or tracing paper.

**Frescoes** A type of painting in which tempera is applied to the wet plaster surface of building walls.

**Friar** A member of one of the Mendicant Roman Catholic Orders: Franciscan, Augustinian, Dominican or Carmelite.

**Frieze** A horizontal decorative band located in the entablature of a building between the architrave and the cornice, usually bearing a 3-dimensional sculpted relief. This decorative architectural

element was devised by architects of ancient Greece and has been adopted by architects through the ages.

**Frontal** A forward-facing pose.

**Frottage** The technique of rubbing with crayon or graphite on a piece of paper which has been placed over an object so that the textural qualities of the image are transferred (from the French word for "rubbing"). Such impressions are usually made from such highly textured subjects as leaves, wood, wire screen, gravestones, etc.

**Fude** Type of natural hair brushes used in Chinese brush painting.

**Functional** Practical or useful.

**Functional art** Works of art made with intent that they be used, not just enjoyed. These art forms are judged on how well they work when used.

## G

**Gable** A triangular wall at the end of a ridged roof known as a pediment in Classical Greek architecture.

**Gallery** A arcaded story over the aisle and open to the nave in Christian church architecture; place where works of art are displayed or sold.

**Gargoyle** In architecture, a sculpture or rainspout carved to resemble a grotesque creature or monster. It is a common feature of Gothic cathedral.

**Genre painting** A style of painting that depicts subjects and scenes from everyday life.

**Geodesic** A geometric unit (triangle or pentagonal) which forms the basis of structures with interlocking polygons, popularized by Buckminster Fuller.

**Geometric** Precise shapes based on mathematical formulas such as squares, triangles, or circles, opposite of free-form.

**Gesso** A white mixture of chalky pigment combined with glue used to prepare a canvas for painting.

**Gesture** An expressive movement or pose.

**Gesture drawing** The act of making a quick sketch with relatively loose arm movements using the large muscles of the arm, rather than with the small muscles of the hand and wrist of the artist to capture the movement or pose of the figure.

**Giclee** Printmaking process in which an image is transferred through computer directed ink jet-like spraying (from the French "Gicler") of ink to more exactly copy the original.

**Gilt** Gold or something that resembles gold applied as a surface decoration.

**Glaze** A semi-transparent coating applied to the surface of pottery or ceramics by dipping or hand-painting that, when fired in a kiln, produces a hard glossy surface.

**Gold leaf** A very thin layer of gold glued to a surface for decoration.

**Golden Mean or Golden Section or Golden Rectangle** A line divided into two parts so that the smaller line has the same proportion or ratio to the larger line as the larger line has to the whole line. Euclid, a Greek Philosopher, discovered perfect ratio. Its mathematical expression is 1 to 1.6. Discovered in the early 16<sup>th</sup> century and named the Divine Proportion.

**Gothic** A specific style of architecture developed in 12<sup>th</sup> century France which is characterized by pointed arches, great height, stained glass windows, stone tracery, vaulted ceiling with ribs and flying buttresses.

**Gouache** A heavy, opaque gum-based pigment, sometimes called body color, producing a less transparent and more strongly colored

## Glossary Continued

picture than ordinary watercolor. Also, any painting produced with gouache. This will resemble a poster paint or school tempera paint.

**Gradation** A gradual smooth change from light to dark, rough to smooth, or one color to another.

**Graffiti** A drawing or an inscription made on a wall or other surface, usually so as to be seen by the public.

**Graffito** A method in which a line is produced by scratching through one pigmented surface to reveal another.

**Graphic design** A term used to describe the field of commercial art, including text as well as illustration. Includes designing packages, signs, and advertisements; illustrating ads, magazines, and books; cartooning; and making any kind of art for reproduction.

**Grattage** The technique of scratching textures into wet paint with a variety of tools, such as forks, razors, or combs.

**Greek cross** A cross with four arms of equal length.

**Greenware** Generally refers to unfired pottery, although sometimes the term is used to specify Chinese stoneware with a high-fired green glaze.

**Grid** Horizontal and vertical lines drawn on a piece of paper, dividing it into equal squares. An artist uses a grid to copy pictures by drawing what is in each of the squares separately.

**Groin vault** A vault formed where two barrel vaults intersect at right angles, as used by Roman builders.

**Gross motor** Larger movements of the body. Large motor skills typically develop at a certain pace in childhood, preceding and alongside the development of fine motor skills.

**Grotesque** In Gothic architecture, a monster or creature carved or affixed to the building's exterior to ward off evil spirits.

**Ground** The surface on which a painting is made.

**Grout** A paste cement or mortar used for filling and sealing gaps—cracks, crevices and joints—especially between tiles.

## H

**Hagia Sophia** Church in Istanbul (formerly Constantinople) built in 532 -537 A.D. for Emperor Justinian. Hagia Sophia = "Holy Wisdom".

**Haida** Coastal Indians of Northwest America and Canada known for wood carvings on totems and plank houses in symbolic and abstract motifs.

**Haiku** A form of Japanese poetry consisting of three unrhymed verses containing 5,7, and 5 syllables respectively.

**Hake** A type of wide, natural hair brush used in Chinese brush painting.

**Halo** A nimbus or circle of light surrounding the head of a saint or deity used to indicate holiness or divinity.

**Han** Chinese dynasty lasting from 206 BC to 221 AD noted for tomb art, lacquerware, and glazed ceramics.

**Handbuilt** Construction of ceramic objects using slab and or coil techniques rather than using a potter's wheel.

**Hard-edge** In painting, the use of clearly defined precise outlines rather than blurred edges; also, a 20th c. art movement.

**Harmony** The quality of having all the parts of a work of art fit well together.

**Hatching** In drawing and etching, the method of shading using parallel lines.

**Hellenistic** Referring to the post-Alexander the Great period in Greek and Mediterranean cultures; in Greek style of art of this time, inner emotions were more important than beauty.

**Heraldry** Artworks and study of art related to emblems, coats of arms, and family crests.

**Hidden meaning** A message or definition that is not easily seen or understood.

**Hieratic** A more rapidly written form of Egyptian hieroglyphics.

**Hieroglyphics** Picture writing characters or symbols representing sounds, words and ideas of the ancient Egyptians.

**Highlight** The area on any surface which reflects the most light.

**High relief** Description of sculpture in which subjects significantly project from the flat background.

**High resolution** Creating a sharp image.

**Hologram** The use of laser beams to create 3-dimensional images.

**Hopi** Shoshone Pueblo Indians of the American Southwest noted for fine weavings, pottery and repousse silverwork.

**Horizon line** The real or implied line in a work of art that marks the division between the sky and the earth.

**Horizontal** A term describing a line parallel to the horizon, usually parallel to the bottom of the picture surface.

**Hue** The property of a color that makes it appear red, yellow, etc. Often, a synonym for color.

**Humanism** The Early Italian Renaissance renewed interest in the literature and art of antiquity.

**Hydria** A large pottery vessel used to carry water.

**Hypostyle** A building in which the ceiling or roof is supported by rows of many columns; such as, ancient Greek temple structures.

## I

**Icon** A religious image. A distinctive classic style of Byzantine art. In Eastern Orthodox religion, the images of Christ or the saints that are painted and venerated to transcend the physical to achieve heightened spirituality.

**Iconoclasm** The destruction of images or icons. In the 8<sup>th</sup> and 9<sup>th</sup> centuries in Europe, the Iconoclastic Controversy resulted in the obliteration of religious devotional images; again in the 16<sup>th</sup> and 17<sup>th</sup> centuries, iconoclastic purges resulted from the Protestant Reformation in Europe and during the Tang dynasty in China.

**Iconographer** A painter of icons or an art historian expert in the study of symbols in art.

**Iconography** Illustrated symbols traditionally used to identify deities, saints or, particular qualities or attributes of a person or an object.

**Iconostasis** A decorated screen of icons in Eastern Orthodox churches, separating the main part of the church from the sanctuary.

**Idealization** The representation of people or objects in a perfected way, according to a certain convention or standard. For example, the way in which ancient Greek artists idealized human forms.

**Identification** the act of recognizing, naming or classifying.

**Idiom** A motif, design or style particular to a specific movement, place, time or artist.

**Idol** A symbolic representation of a deity used as an object of worship.

**Ikebana** Japanese art of flower arranging in which aesthetic arrangement conveys mood and movement.

**Illuminated manuscript** Manuscripts from the Middle Ages with pages decorated or "illuminated" with small, colorful pictures called

## Glossary Continued

miniatures and with calligraphy, often using rich pigments made from semi-precious materials, gold and silver.

**Illuminations** The term designating the colorful, beautiful, elaborate miniature paintings with decorative embellishments in Medieval European manuscripts.

**Illusion** A misleading image.

**Illustrate** To draw a picture that provides information.

**Illustration** A work of art that usually seeks to communicate visual and discursive information.

**Illustrator** An artist who creates pictures and designs for publications to explain text or show what happens in a story.

**Image** A replica or copy of a person, place or thing.

**Imagery** In visual art, the expression in pictorial language of objects, feelings, ideas and experiences in art of physical and non-physical things..

**Imagination** The forming of mental pictures of things not present to the senses.

**Impasto** Thick application of paint with knife or brush in which strokes are visibly noticeable.

**Imperial art** Objects of art created for a ruler or to be used at his or her court.

**Implied line** Lines which are suggested by the close spacing of values, edges or objects which are not touching but the viewer's eye connects.

**Impression** A mark or imprint.

**Impressionism** French style of painting begun in the 1860's in which artists, interested in optics and light, tried to capture the momentary spontaneous effects of sunlight on objects and scenery.

**Incise** To cut into a surface with a sharp implement.

**Indus Valley** Referring to the early (4000 – 1500 BC) sophisticated civilization of Northern India and Pakistan, influenced by Mesopotamian cultures, and noted for bronze casting and urban planning.

**Industrial design** The production of technical designs for factory-made products used in industrial enterprises.

**Infer** To derive as a conclusion; to presume, deduce or surmise.

**Informal balance** Composition in which unlike objects have equal visual weight.

**Inlay** A surface decoration process in which one material is set into a recessed area of another material.

**Inspired** To be moved with creative energy.

**Intaglio** The technique of printmaking where the image to be printed is scratched, incised, etched, engraved or cut into the surface of the printing plate. Then ink trapped in the subsurface cuts is printed in relief onto paper.

**Intensity** The brightness or dullness of a color or hue.

**Interior design** The planning, structuring and decorating of inside living/working environments in terms of function and aesthetics.

**Intermediate (tertiary) colors** Colors produced by mixing unequal amounts of two primary colors. On the color wheel, those colors located between primary and secondary colors.

**Interpret** In art, the ability to explain, clarify, decode or uncover meaning or mood in an artwork.

**Intuition** Feeling, instinct or immediate cognition which springs from the subconscious and affects a response to art.

**Invention** The ability to make up or produce something new or never made before by using creativity and imagination.

**Ionic** The Classical Greek architectural style in which slender columns with fluted shafts are topped with capitals decorated with volutes or scroll-like designs.

**Iroquois** Native Americans from the Northeast known for bark canoes, painted wooden masks and weaponry, carved bone tools.

**Islam** A religious faith based on the revelations to the prophet Mohammed ( 570-632 AD); also the civilization based on this Arabic faith.

**Ivory** The hard white dentine substance from tusks of land and sea creatures used for decorative carvings.

## J

**Jade** The highly prized, semi-precious opaque or translucent stone such as nephrite or jadeite. A carved object made from such a material.

**Jamb** The vertical post forming the side of a doorway or window. In Medieval Romanesque and Gothic architecture the jambs often contained multiple carved figurative sculptures.

**Jesuit** Referring to a member of the "Society of Jesus", a Roman Catholic religious order founded by Ignatius of Loyola in 1534.

**Jesus** The Christian Son of God, Savior of the World, The Christ who died for humanities sins and was resurrected for eternal life.

**Jewelry** Decorative objects of precious materials such as gems and metals intended to be worn for personal adornment.

**Judaism** The Jewish religion practiced by the Hebrews who believed in one God and lived according to scriptures and rabbinic traditions.

**Judeo-Christian** The common culture shared by Jews and Christians based on their heritage of religious and societal traditions and values which originated with Biblical Abraham and continues through the period of prophecy into the Christian era.

**Judgment** In art criticism, a step in the process of determining artistic merit; while in art history, the determination if an artwork has contributed significantly to the history of art.

**Juxtaposition** The proximate placement of objects in composing an art work.

## K

**Kabuki** Japanese theatre where intricately costumed male actors perform both tragedies and comedies.

**Kachina** Hand crafted "doll" or figure which represents spirits in Native American Pueblo culture and are used to teach religious beliefs.

**Keystone** The wedge-shaped, central and highest stone in an arch which locks the arch together. It is the last stone to be set in the construction of an arch.

**Kiln** An oven for firing earthenware objects. Kilns may be electric, gas or wood-fired.

**Kinetic art** Art which moves.

**Koran** The sacred writings revealed to Mohammed by Allah which form the basis of the Islamic faith.

**Kore** Greek statue of a clothed maiden.

**Kouros** Greek statue of a male youth.

**Krater** A large, wide-mouthed earthenware vase used for mixing water and wine in ancient Greece and Rome, featuring two handles.

## Glossary Continued

**Krishna** A Hindu god incarnating Vishnu, the Preserver.

**Kufic** Early Arabian writing form.

**Kylix** An ancient Greek shallow wine cup with two handles, a foot and stem.

### L

**Lacquer** A natural resin applied in multiple thin coats over clay, wood, cloth or basketry to form a durable permanent finish.

**Landscape** Natural scenery such as trees, rivers, lakes, valleys, plains, mountains shown in a painting, drawing or photograph.

**Landscape painting** A painting with the outdoors as its subject.

**Lantern** A small dome, often with windows around its drum, built upon a larger dome to allow light to enter.

**Lascaux** Caves in France where prehistoric paintings of animals were discovered.

**Latin cross** A cross in which the vertical member is longer than the horizontal one.

**Layout** The way in which items are arranged on a page.

**Leather-hard** A stage in the drying process of clay when designs are incised or impressed, handles and coatings of clay are applied.

**Lens** A polished glass piece which bends or focuses rays of light.

**Light** That which makes it possible to see.

**Light Theory of Color** A system for studying the spectrum by bending or refracting rays of light. Primary colors in this theory are cyan, magenta and yellow.

**Line** The element of art in which a continuous mark is made by a moving point in space. It may be implied (like the edge of a shape or form), two-dimensional (like a pencil on paper) or three-dimensional (like a wire sculpture).

**Linear** Describing an emphasis on contours or lines.

**Linear perspective** A system of drawing or painting in which the illusion of depth is created on a two-dimensional surface by the use of orthogonal lines which slant inward to make them appear to recede into space. These lines meet at an imaginary eye level vanishing point.

**Lintel** In architecture, a horizontal beam spanning two walls, columns or posts.

**Literal qualities** The realistic presentation of subject matter, often achieved through imitationalism.

**Lithography** A process of printing (invented in the 18<sup>th</sup> century) from a stone or prepared metal plate on which an image is drawn with a greasy crayon and then washed with water. When ink is applied it sticks only to the greasy drawing, from which the print is made. In color lithography, separate drawings are made for each color.

**Live rock** Stone carved where it is found in nature.

**Local color** Pure hue when unaffected by any other colors.

**Logo** A visual identification symbol, as for a group, club, product, or business.

**Loom** Frame or machine for weaving; many types (e.g. hand or electric) and sizes.

**Lost wax process** A method of casting in metal those objects which are first made in clay or wax.

**Low relief** Commonly known as "bas-relief". Sculpture in which the subject projects only slightly from the background.

**Lucite** Trademark name for acrylic plastic molded into transparent sheets, tubes, rods, decorative or utilitarian objects.

**Lunette** A semi-circular area over a door, window or niche at the end of a vaulted space. It is called a tympanum when over the portal of a church.

### M

**Madonna** Mary, the mother of Jesus Christ.

**Maesta** An altarpiece with a central panel representing the enthroned Virgin and the saints; from the Italian for "majesty".

**Majolica** Earthenware with an opaque, low-fired, tin, enamel glaze, ornamented with mineral oxide colors.

**Mallet** A type of blunt, barrel-headed hammer, often made of wood, used by sculptors to hit against a chisel when cutting stone, wood or other solid materials.

**Mandala** A mystical geometric design symbolizing a supernatural understanding of the universe.

**Mandoria** An almond-shaped outline enclosing the full figure of a person endowed with divine light, usually Jesus.

**Manila** An inexpensive paper used for sketching or drawing, usually beige or yellowish in color.

**Mannerism** A 16<sup>th</sup> century European art movement in which emotion and distortion are emphasized. (cf. Parmigianino)

**Maori** Native peoples of New Zealand.

**Maquette** A plan for an art project.

**Mascot** An animal or person used by a group as a sign of luck or to rally support.

**Mask** A covering worn over the face during rituals in animistic societies, often ascribed with supernatural powers.

**Masonry** In architecture, stone or brick work.

**Mass** The outside bulk and size of a form or substantial area of color or value. Also, the celebration of the Eucharist in a Catholic Church.

**Mastaba** A low, mud brick Egyptian tomb covering a burial chamber. A mastaba is rectangular with sloping sides and a flat top.

**Masterpiece** An artwork or superior quality.

**Mat** A cutout cardboard border made to frame a picture for display.

**Mat board** Heavy poster board used for mounting pictures, specimens and other displays.

**Matte** A term describing a dull, flat, non-glossy surface or sheen.

**Mausoleum** A magnificent tomb.

**Maya** An ancient civilization of Eastern Mexico and the Yucatan noted for its frescoes, weavings, and sculpture.

**Measurement** Quantifying a dimension.

**Medallion** A symmetrical ornament.

**Medieval** From approximately 500 – 1500 AD in Europe.

**Medium (sing.) Media (pl.)** The raw material(s) used in creating works of art; such as acrylic, oil paint, etc.

**Megalith** Large undressed stone(s), usually grouped by prehistoric peoples.

**Mei-ping** Shape of a tall Chinese vase typified by a gently tapering body toward a broad shoulder and a short narrow neck.

**Metallurgy** The science and technology of working with metals.

**Metaphor** A figure of speech in which one thing is likened to another.

## Glossary Continued

**Metope** The plain or carved areas between the triglyphs on the frieze of a Greek Temple.

**Mexican muralists** Early 20<sup>th</sup> century artists whose monumental murals expressed their feelings and advanced the cause of the Mexican Revolution, such as Diego Rivera, Jose Orozco.

**Middle Ages** Approximately the 1000 year period between the fall of the Roman Empire and the Renaissance in Europe in which culture was centered around the Church. Also called “the Dark Ages” or “the Age of Faith”

**Middle ground** The area in a picture between the background and the foreground.

**Minaret** The tall narrow tower attached to an Islamic mosque from which a muezzin calls people to prayer.

**Ming** Chinese dynasty spanning the 14<sup>th</sup> – 17<sup>th</sup> century renowned for its porcelains.

**Miniature** A small painting or portrait executed in detail usually on ivory or vellum. Also, a decorated letter of a manuscript.

**Minimal Art (or Minimalism)** A 20<sup>th</sup> c. movement in art in which the artwork was reduced to the minimum number of colors, values, shapes, lines and textures. (cf. Newman)

**Mixed media** The use of more than one type of media in the creation of a single art work; for example crayon and watercolor.

**Mobile** A sculpture constructed by balancing shapes on wire arms which move with the air currents, originated by Alexander Calder.

**Mobility** The ability to change positions or spatial relationships through movement.

**Model** A person who poses for an artist. Also, a small sized copy of something.

**Modeling (or modelling)** In sculpture, the effect of light on a three-dimensional form; or the sculpture technique used to shape a three dimensional form. In drawing or painting, reproducing the effect of light and shadow on forms to make the forms appear more realistic, also known as chiaroscuro (Italian for “light/dark”).

**Modeling tools** Tools for working with clay or other plastic materials.

**Modified contour drawing** A drawing made by looking at an object and drawing it with one continuous line, occasionally glancing down to check the lines and proportions of the drawing.

**Module** A 3-dimensional motif.

**Mohammed** The Arabian prophet (570-632 AD who was the founder of the Islamic faith.

**Mola** An art form and cottage industry developed by natives of the San Blas Islands of Panama in which layers of contrasting brightly colored fabrics are cut, fit and appliquéd in the shapes of flora and fauna.

**Mold** The hollow form into which liquid and molten materials are poured to create a cast sculpture.

**Molding** A decorative or ornamental strip bearing a relief design that heightens variety and interest by creating areas of light and shadow.

**Monastery** The residence of a group of nuns or monks.

**Monasticism** The way of life for monks and nuns in communities including prayer, self-denial and manual labor.

**Monochrome** One color. Monochromatic scheme refers to the use of the tints and shades of only one color.

**Monogram** A decorative design incorporating the initials of a name.

**Monolith** A large single block of stone used in architecture or sculpture; or a structure made of monolithic stones.

**Monoprint** A method of surface printing in which only one design created on the hard surface of the printing plate with ink, paint or oil is transferred to paper by contact.

**Monotype** A printed image which is unique and not able to be reproduced.

**Montage** A collection or grouping of several images mounted together to create a new work of art.

**Monumental** Extraordinarily large work of art, usually created for public spaces; or a smaller work that gives the feeling of being very large.

**Mood** A prevailing attitude or emotion.

**Moorish** Referring to the Islamic rulers of Spain (710-1492) and to the arts of that time and place such as the arched and tiled architectural structures and majolica ceramics.

**Mortar and pestle** A ceramic bowl and tool for pulverizing materials.

**Mosaic** A work of art made from the juxtaposition of marble, glass or stone tiles known as tessera(-e) set in mortar or grout. The Basilica of the National Shrine of the Immaculate Conception in Washington, D.C. has excellent examples of this art form.

**Mosque** An Islamic place of worship.

**Motif** A dominant theme or subject, usually repeated to give visual rhythm or form a pattern.

**Motion** Movement or action.

**Mount** To attach a picture to a larger piece of paper or board, leaving a wide border all around.

**Movement** A principle of design in which elements of art are composed in such a way that the viewer’s eye travels over the work in a certain manner. Also, a style, school, group of artists with shared techniques, themes or techniques.

**Mummification** The ancient Egyptian process of embalming a dead body to prepare for burial.

**Mural** A wall painting.

**Muses** In Classical Greek mythology, the nine sister goddesses associated with the arts: epic poetry, love poetry, tragedy, history, music, song, dance and astronomy.

**Muslim** A follower of the Islamic faith.

**Mysticism** The practice of meditation or contemplation to achieve unity with the divine.

**Mythical** Made-up, imaginary, legendary.

**Mystery** Something that is not able to be understood or solved.

## N

**Nabis** 19<sup>th</sup> century French painters who were not concerned with naturalism and painted with flat, bold colors.

**Naïve art** The style of naïve painting characterized by a simple, careful approach, non-scientific perspective, bright colors, and often, an enchantingly literal depiction of imaginary scenes. Often referred to as outsider or folk art.

**Narrative** Telling a story.

**Narthex** A vestibule preceding the main entrance of a church.

**Naturalism** The rendering of the direct observation of a scene or figure in art. Also, an Italian Renaissance interest in the scientific exploration and explanation of the world of nature.

## Glossary Continued

**Nave** The major central area of a church stretching from the entrance to the altar where the congregation gathers, often flanked by side aisles.

**Nearika** An art form native to Mexico in which colored yarn is pressed into softened wax to form a solid design.

**Necropolis** The cemetery in ancient cities.

**Negative space** The empty space around or left by a form or positive space.

**Neo-classicism** The 19<sup>th</sup> Century French art movement in which the ideals of ancient Greek and Roman art forms were revived in contrast to the Baroque as exemplified in the work of Jacques Louis David.

**Neutral** A color not associated with a hue. Neutral colors include black, gray, white and brown. Black reflects no wavelengths of light; while white reflects all wave lengths of light; and gray only partially reflects all wavelengths of light.

**Newsprint** The type of paper on which newspapers are typically printed. This is a very inexpensive paper, popular for use by students and for making preliminary drawings. It takes charcoal, soft lead, pencil and crayon well; and should not be used for permanent works as it ages quickly.

**Nib** A tip or point in varying widths that fits on a calligraphy pen and regulates the flow of ink.

**Niche** A recess in a wall intended to hold a statue.

**Nimbus** A halo, circle of light around the head of a divinity or saint indicating holiness. Also called an aureole, gloriole or glory.

**Non-objective art** Art works of pure form design with no resemblance to man or to natural or man-made objects. Also known as non-representational art as exemplified in Jackson Pollock's *Lavender Mist*.

## O

**Obelisk** A tall, tapering four sided shaft surmounted by a pyramidal point.

**Oceania** The region of Pacific Ocean islands noted for totem structures, fetishes and boldly colored crafts.

**Oculus** A circular opening in the top of a dome or in a wall, from the Latin for "eye".

**Odalisque** Any reclining female figure from the French for "harem slave".

**Oil paint** Slow drying paint made of pigments dissolved by turpentine in a linseed oil base which yields brilliant color and dries to a hard film when applied to a panel or canvas.

**Old Master** One of the esteemed European painters or paintings from the 15<sup>th</sup> to the 19<sup>th</sup> centuries of European art.

**One-point perspective** A work in which the artist has used only one vanishing point.

**Opaque** Quality of a material that does not let any light pass through; the opposite of translucent.

**Op art ("optical art")** An art movement in the 20<sup>th</sup> Century in which optical illusions are created through mathematical planning of spatial relationships, hard edges, smooth surfaces, in such a way to confuse the visual senses.

**Order** An architectural system based on prescribed stylistic characteristics; such as, the Greek Doric, Ionic and Corinthian columns and entablatures. Also the organization of the parts of a work of art.

**Organic shapes** Shapes that are irregular, curvilinear and not measurable; resemble a living thing. Organic shape, opposite to geometric.

**Original** Unusual, different or creative. The actual or initial work of art, rather than a copy.

**Orthogonals** Diagonal or angle lines used by artists to correctly project perspectival illusion of depth or 3-dimensional space.

**Outline** A line that shows the outer contours or edges of a shape.

**Overlapping** A perspective technique used to show depth, distance.

## P

**Pagoda** A square, circular or octagonal tower from 6<sup>th</sup> century Japan usually consisting of an odd number of stories built to preserve relics, to commemorate people or events or as a water tower. The concept was borrowed from India and China.

**Paint** Pigments mixed with oil or water.

**Painterly style** Style of painting in which forms are rendered with patches of color rather than with hard, precise edges.

**Painting** Artwork made using, oil, tempera, watercolor, acrylic or other kinds of pigments, applied with a brush or other tool.

**Palette** A flat surface or board on which an artist places and mixes paints. Also the typical group of colors used by an artist or school of artists.

**Palette knife** A narrow spatula used for mixing colors on a palette. It may also be used for applying and removing paints from the painting surface.

**Palladian** Referring to the architectural style and forms developed by Renaissance architect Andrea Palladio.

**Panorama** A complete view of an area in all directions.

**Pantheon** A temple dedicated to "the gods", from the Greek; in particular the domed structure built by Agrippa in Rome in 25 A.D. with open oculus.

**Papier-mâché** Art modeling material made of strips of paper or pulp and mixed with paste or glue to be molded into various shapes over a supporting structure called an armature. When dry, a solid material form is produced (from the French for "chewed or mashed paper").

**Paradigm** An outstanding object, representative of an entire group of objects.

**Parallel lines** Two or more lines that are equidistant at every point, extend in the same direction and never converge.

**Parchment** Originally a smooth, flexible writing surface prepared from goat or lamb skin; now includes paper products with color modulations that simulate animal skin.

**Passion** The suffering of Jesus Christ during the last week of His earthly life.

**Pastels** Pigments mixed with gum and pressed into and used in stick form. Works of art using this medium are referred to as "pastels". Also, a soft, lighter tint of a hue.

**Paste-up** A preview or model of a printed page.

**Patina** The surface finish or coloration resulting from or to simulate natural oxidation or chemical treatment.

**Pattern** Repetition of shapes, lines or colors in a design; or a model to be followed or copied.

**Pavilions** Structure projecting from the face of a building.

**Pediment** An architectural element comprising the triangular area over the ends of a sloping roof between the cornice and the entablature, as in Greek temples.

## Glossary Continued

**Pendentive** In architecture, a curving triangular vault that joins a round or polygonal dome to a square or rectangular base.

**Perceive** To become aware through the senses of the special nature of objects.

**Perception** The act of looking at something carefully and reflecting on what is seen.

**Perspective** A technique developed by Italian Renaissance architect Filippo Brunelleschi used for depicting the illusion of three-dimensional space or forms on a two-dimensional surface in which parallel lines appear to converge and subjects diminish in size as they recede from the viewer. Types of perspective include linear perspective, aerial and atmospheric perspective.

**Petroglyph** Symbolic rock carving or painting, such as found at Lascaux, France.

**Phoenix** A mythological bird which regains its youth from the ashes of its own destruction.

**Photography** The art of capturing optical images on light-sensitive surfaces, typically with the aid of a camera.

**Photojournalists** Visual reporters.

**Photo-realism** 20<sup>th</sup> century American art movement also known as Hyper-Realism, New Realism or Super Realism in which subjects are portrayed realistically.

**Phyllotaxis** The arrangement of leaves on a stem, or branches on a tree in relation to one another.

**Pictograph** A small picture that stands for a word or an idea.

**Picture plane** The flat surface on which a painting or drawing is made.

**Pier** A massive, vertical architectural support for an arch, vault, dome or roof.

**Pieta** A work of art depicting the Virgin Mary mournfully holding the body of dead Christ, from Italian "pity".

**Pigment** A finely ground, colored powder that, when combined with various binders such as water, oil, polymers or wax, makes paints, crayons, pastels, etc.

**Pilaster** A flat rectangular column attached to a wall.

**Pillar** A vertical architectural element such as a column, pier or pilaster.

**Plane** Any two-dimensional surface that is flat.

**Plaster** A mixture of sand, water and lime that hardens as it dries.

**Plastic** The ability to be modeled or shaped; flexibility; the three-dimensional quality of a work of art.

**Plein air** From the French for "open air", a practice popularized by 19<sup>th</sup> century French Impressionist painters in which they painted out-of-doors to capture the fleeting effects of light on objects and the atmosphere.

**Plinth** The base on which a column, pedestal, wall or building rests.

**Pointillism** A style of 19<sup>th</sup> century French Post-Impressionist painting advanced by Georges Seurat, in which dots of color are juxtaposed on the picture plane and blend into different luminous colors when viewed at a distance. The technique was inspired by interest in and advances made in the field of optics at that time.

**Polychrome** Having more than one color, many colors; opposite of monochrome (one color).

**Polymer medium** Liquid used with acrylic paints to thin, finish or seal the painting.

**Polynesia** Eastern Pacific island groups where artistic production ranged from mystical monolithic sculptures to craftwork using shells and perishable materials.

**Polyptych** A devotional object, usually painted, formed by three or more joined panels that can be opened and closed for ease in transportation.

**Pop art** An art style developed in the 1950s and 1960s in New York and London featuring pop culture subject matter, found in comic strips, advertising, commercial art and mass media.

**Porcelain** A fine-grained, high-quality clay made from kaolin which is used for a form of pottery, notably thin, translucent and non-porous.

**Portal** A door or gate of importance or large size.

**Portfolio** A carefully selected collection of artwork kept by artists and student artists.

**Portico** A porch with a roof outside of a portal, usually with columns supporting an entablature and pediment.

**Portrait** A visual representation of a person or persons, either two-dimensional or three-dimensional; may be facial, half or full length.

**Portraiture** The art of making portraits

**Positive space** The space in a two-dimensional or three-dimensional artwork filled by shapes or forms. Empty space surrounding them are called "negative space" or "ground".

**Post and lintel** The oldest and simplest architectural structure to cover space, free-standing or part of a wall.

**Poster** A vehicle of graphic art to convey information to a mass audience.

**Post-Impressionism** Late 19<sup>th</sup> c. French art movement where artists, such as Cezanne, stressed greater interest in structure and form than their Impressionist predecessors.

**Potter's wheel** A circular mechanical device with horizontal wheel which revolves on a spindle for the rotation of clay to produce symmetrical clay objects.

**Pottery** The craft of making ceramic ware from moist, soft clay which is hardened through firing process.

**Pre-Columbian** Referring to the culture of South and Meso-America prior to the European colonization following Christopher Columbus' discovery.

**Prehistoric** Time before history was written down.

**Primary colors** Red, yellow and blue from which all other colors except white are derived. The primary colors cannot be produced by mixing any other colors.

**Primitive** Less sophisticated forms; also describes the art works created by untrained artists.

**Principles of design** Guidelines that govern how artists use the elements of art in the design of their artworks: including balance, emphasis, variety, movement, contrast, rhythm, pattern and unity.

**Print** The multiple impression or transfer of an image from a master block or printing plate through the application of pressure. A means of producing identical images.

**Printing plate** A surface containing an image to be printed.

**Printing press** A machine that can make printed copies by pressing an inked metal plate containing lines of type or an image on to paper or fabric threaded through the machine.

**Printmaking** The art of making prints through a variety of techniques including woodcut, etching, lithography or photography.

**Prism** A wedge-faceted piece of glass that bends white light and separates it into the colors of the spectrum.

## Glossary Continued

**Profile** An outline of an object, usually a drawing or painting of the side view of a face.

**Progressive rhythm** Visual rhythm in which a motif changes each time it is repeated.

**Proofs** Trial prints or photographs made prior to the final production.

**Propaganda art** Artworks that persuade, further a cause.

**Proportion** A principle of design concerning the relationship in size of one component of an artwork to another.

**Prototype** An original model from which subsequent designs are patterned; the first in a series.

**Proverb** A saying or statement that is short and has a useful, wise meaning.

**Proximity** The close placement of elements in an artwork to create unity.

**Psychological effects of color** The intellectual, physiological or emotional effects of and associations with color.

**Pyramids** Tombs of Egyptian pharaohs.

## Q

**Qibla** The niche in the inner courtyard wall of a mosque which faces toward Mecca.

**Qin (chin)** Chinese dynasty in which China was unified, the Great Wall erected, and Chinese writing standardized lasting only from 221-206 BC.

**Qing (ching)** Final dynastic era of China (1644-1911) known as the Manchu noted for porcelain and decorative art trade goods resulting from the contact with European traders.

**Quakers** Peoples who migrated to America in search of religious freedom. They were distinguished by their simple clothes, language and belief that all people were equals.

**Quatrefoil** A four-part curvilinear decorative design.

## R

**Radial balance** Type of balance in which elements of design radiate from a central point.

**Rasp** A filing tool with sharp teeth used for cutting into a surface.

**Ratio** The relationship in size or quantity between two things.

**Rationale** A logical or philosophical justification.

**Ready-made** The name given to manufactured objects such as bicycle wheels or bottle racks by French Dada artist Marcel Duchamp who chose to exhibit these objects as works of art.

**Realism** 19<sup>th</sup> c. style of art succeeding Romanticism in which artists painted political, social and moral issues as well as familiar scenes and events as they actually looked.

**Realistic** In the visual arts, works that accurately represent real people, objects or places.

**Recede** To become more distant; to move back in space.

**Receding colors** Generally, cool colors recede.

**Reduction** Part of the firing process in ceramics causing chemical changes in the oxides in clay and glaze.

**Reflection** An image that is mirrored in a shiny surface due to the return of light rays from a surface; meditation, introspection.

**Reformation** The 16<sup>th</sup> century religious revolution in Europe which started as a reform within the Catholic Church and led into doctrines of Protestantism.

**Regionalism** An American art movement during the 1930s in which urban and rural scenes of American life are depicted realistically by artists such as Grant Wood and Thomas Hart Benton. In general, characteristic art forms identified with or emanating from particular parts of a country.

**Registers** A series of horizontal bands used in formatting a painting; also, register markings for aligning images in printmaking process.

**Regular rhythm** Repetition of visual motifs with the same interval of intervening space.

**Relationships** The connection between or among two or more objects or concepts; belonging to the same category.

**Relief** Sculpture in which forms project out from a flat background in greater (high-relief) or lesser ("bas"-relief) degrees; Opposite of freestanding.

**Reliquary** A container for religious relics.

**Reliquary figures** Carved guardians placed above tombs or reliquaries.

**Renaissance** A period of cultural re-birth in Europe spanning the 14<sup>th</sup> to the 16<sup>th</sup> centuries marked by the revival of interest in the art and learning of ancient Greece and Rome.

**Rendering** A careful, realistic drawing or painting of a figure or an object.

**Repetition** A element of art in which some motifs are used over and over again; closely associated with "pattern, "harmony" "movement", and "rhythm".

**Repousse** A metalworking technique in which sheet-metal is pressed from the reverse side to push out an image or decorative pattern.

**Representational** An art work in which objects or figures are readily recognized.

**Reproduction** A copy of a work of art.

**Reredos** The screen behind the altar of a church usually carved in wood or stone

**Resist** An art medium, that serves as a protective coating, such as oil, wax or crayon which do not mix with water.

**Retable** A large ornamental shelf or frame enclosing decorated panels placed behind an altar.

**Rhythm** A principle of design in which art elements are repeated to produce the sense of movement and visual tempo. The five types of rhythm are: random, regular, progressive, flowing and alternating.

**Rib** In Romanesque and Gothic architecture, a slender curving arch that supports the vaulting.

**Rib vault** An arched ceiling, or roof comprised of a web of ribs and the spaces in between to cover an interior space.

**Ritual** An act of religious observance or a formal procedure.

**Rococo** An exaggeration of the 18<sup>th</sup> century European Baroque art style in which curving line, delicate colors and graceful movement is used to depict aristocratic life instead of historical and religious subjects.

**Romanesque** Architectural and sculptural style from the Middle Ages in western Europe characterized by solid forms, massive size, heavy walls (the rounded "Roman" arch and sculptural decorations).

**Romanticism** An early 19<sup>th</sup> century European style of art, succeeding the period of Neoclassicism, in which artists emphasized dramatic action and events, and exotic settings.

**Rosette** A radial decorative design resembling a flattened rose.

**Rose window** A large circular window constructed of stone tracery and stained glass in which a radial design complements the iconographic program of the Romanesque and Gothic structure where it is located.

**Rotunda** A round building or room, surmounted by a dome.

**Roundel** A circular decorative form.

**Rubbing** Technique in which the textural quality of a surface is transferred to paper by placing paper over the surface and rubbing the paper with a crayon or pencil.

**Rural** Referring to the countryside's landscape or people.

**Rustication** The deep, massive contours of a building where the masonry joints emphasize the solidity of the structural design.

## S

**Safety labels** Product labels which identify art products which are safe to use or which must be used with caution.

**Salon** An exhibition of the works of living arts, such as the annual French art exhibitions in Paris; also, a reception room.

**Sanctuary** A holy and sacred place, usually located in a church or temple and housing religious objects or an altar.

**Sarcophagus** A coffin, usually stone. In ancient times, often decorated with relief carvings of the deceased or religious and mythological subjects.

**Saturation** The intensity, purity or brilliance of a color.

**Scale** Size relationship of an entire artwork or to elements within it; a size comparison of copies to an original artwork.

**Scale drawing or scale model** A reproduction of an artwork in which the dimensions are in the same ratio as in the original.

**Scene** The location or place where something occurs.

**School** A formal or informal group of artists who share common style, influences or philosophies.

**Score** To cut into, but not all the way through, paper or cardboard to create a line where it will bend easily. Also in clay, to make small grooves in pieces of clay to be joined together.

**Scrimshaw** The art of decorative carving of dentine materials or tusks, often practiced by seamen or whalers known as scrimshanders.

**Scrimshander** Appellation for an artist who practices the art of scrimshaw.

**Script** Printed or written letter forms.

**Scriptorium** Workshop where manuscripts were produced, usually located within a monastery in the early Christian or Medieval periods.

**Sculpture** A three-dimensional work of art created by casting, modeling, carving or constructing.

**Seal** Symbolic image or emblem.

**Seascape** A painting or drawing of a scenic view which features large expanses of water or the ocean and objects in, on or around it.

**Secondary colors** Colors obtained by mixing equal amounts of two primary colors resulting in violet, green and orange.

**Secular** Non-religious.

**Self-portrait** An artist's drawing or painting of his or her own image.

**Sepia** Referring to soft tones of neutral browns.

**Sepulchre** A tomb or burial place.

**Sequencing** Determining the order of things; progression.

**Sequential art** Artworks such as comic strips, comic books, graphic novels and storyboards in which a story progresses or characters develop.

**Seraph** An angel or heavenly being.

**Serif** A decorative flourish stroke in calligraphy.

**Series** Multiple artworks exploring and expanding a similar theme over a period of time.

**Serigraphy** Silk screen printing, using stencils on a silk screen, through which ink is passed to the material to be imprinted through the unmasked area of the screen.

**Serpentine** A winding, rippling snake-like line or form; also, a dull green mineral.

**Sfumato** Figures or objects rendered in a blurred, smoky or hazy fashion, creating atmospheric perspective.

**Sgraffito** A method of decorating a surface by scratching a design into the surface through a layer of paint or other medium to reveal a ground of a different color (from the Italian word "to scratch").

**Shade** A color to which black or another dark hue has been added to change its value.

**Shading** Gradations of light and darkness in a picture to give the effect of volume or depth; chiaroscuro.

**Shadows** Shaded areas in an artwork that reflect the least light and create the illusion of form. Opposite of highlights.

**Shaft** The part of a column between the base and the capital, it may have entasis (swelling), fluting or remain plain.

**Shaman** A priest who uses magic to cure the sick or foretell the future.

**Shape** An element of art in which an enclosed two-dimensional area is defined through line, color, value, texture, etc. A shape has only two-dimensions: length and width; while a form has three-dimensions: length, width and depth.

**Shinto** The native religion of Japan.

**Shogun** Military rulers in Japan.

**Signature** A handwritten personal name; having characteristics attributable to a particular artist.

**Sikhara** The tall curved roof of an Indian sanctuary.

**Silhouette** An dark outline of a solid shape without any details inside, like a shadow.

**Silk screen** A printmaking process in which stencils mask areas of a porous screen through which pigments are pressed onto the surface below, transferring an image.

**Simplicity** Limitation of variations of an element to achieve unity and harmony in an art work.

**Simulated texture** An illusionary pattern that imitates real texture.

**Siva** The third member of the Hindu trinity.

**Sketch** Quick drawing without much detail; often a preliminary for a more detailed work of art.

**Sketchbook** A pad of drawing paper on which artists sketch and refine ideas for their work

**Slab** A thick, even slice of clay, stone or wood. In pottery, clay slabs may be modeled into forms and objects.

**Slip** A creamy mixture of clay and water used to cement or join two pieces of clay; a process of ceramics (pottery and/or sculpture).

## Glossary Continued

**Slot** A slit through which a tab of paper is threaded to join pieces of paper. Slotting is the practice of joining paper.

**Socially conscious** Relating to issues or problems of people.

**Soft-edge** Shapes in two-dimensional art with blurred, indistinct or fuzzy outlines. Opposite of hard-edge.

**Soft sculpture** Sculpture made from soft materials.

**Solidity** The state of having substance and weight.

**Solvent** A liquid used to control the thickness or thinness of paint.

**Space** An element of art referring to the visual or actual area or distance between, around, above, below or within shapes or forms; an area that is unoccupied or empty. It can be two-dimensional or three-dimensional.

**Spandrel** The wall space located between a horizontal molding and the arches below it.

**Spectrum** Prismatic separation of white light into spectral colors: red, orange, yellow, green, blue, violet.

**Sphere** A three-dimensional, round shape.

**Sphinx** A monumental Egyptian sculpture featuring the body of a lion and the head of a human.

**Split complementary colors** A hue and the hues which are on either side of its complement on the color wheel.

**Stabile** Standing sculptural form which may have moveable parts. Opposite of mobile, invented by Alexander Calder.

**Stained glass** Colored glass cut into pieces, arranged in a design and joined with strips of lead, developed for the Gothic architecture of the Middle Ages.

**Static** Inactive. Vertical and horizontal lines and shapes are static. Opposite of active.

**Statue** A sculpted, modeled or carved three-dimensional figure which is free-standing; such as a person, animal, etc.

**Stele** From Greek for "standing block"; a vertical slab with inscriptions or decorative designs; often for funerary purposes.

**Stencil** A template formed by cutting open designs into a durable material through which media is applied enabling the transfer and repetition of an image.

**Step pyramid** A type of ancient Egyptian pyramid tomb.

**Still life** An artwork depicting an arrangement of inanimate objects such as flowers, foods, everyday objects.

**Stippling** Application of color using repeated daubing of dots of color.

**Stitchery** Artwork in which yarn, thread, string or other materials are stitched to a fabric backing to form a picture or design.

**Stoa** In Greek architecture, a large covered colonnade or porch for assemblies.

**Storyboard** A series of still drawings that show the progress of a story, used in the planning of animation and film.

**Structure** In architecture, a building; also, the composition of elements in an artwork or the way in which different parts are put together to form a whole.

**Stucco** A type of plaster for decorative relief designs; a coating for walls.

**Studio** The place where an artist or designer works.

**Study** A drawing used to plan a painting or other large project.

**Stufa** The concrete-like material utilized on a large scale by the Romans permitting the design and construction of monumental architectural buildings.

**Style** An artistic technique or mode of expression characteristic of an individual, group, period or culture which shares common features such as theme, subject matter.

**Stylized** An artistic style in which the details of the subject have been simplified and reduced to their most basic form.

**Stylobate** The platform or floor level for a row of columns such as in Greek temple architecture.

**Stylus** A hard-pointed instrument for writing, scratching or marking on various surfaces.

**Subject** The image identified or represented in a work of art.

**Subtractive sculpture** A sculpting process in which material is removed from a large block or form (opposite of additive sculpture).

**Sumi-e** Japanese black ink painting practiced in the Chinese style, according to strict technical methods and philosophical and aesthetic practices.

**Surrealism** A 20<sup>th</sup> century style of art in which artists use representational or non—representational forms to explore dreams and the subconscious. (cf. Miro, Dali)

**Suspense** A feeling of not knowing what the outcome of a situation will be.

**Symbol** An image, sign, form or subject representing a meaning other than its outward appearance.

**Symmetry (or symmetrical balance)** The organization of elements in which objects on either side of a real or implied center line are balanced or identical.

**Synthetic** Made by chemical or artificial processes rather than natural processes.

## T

**T square** A long, flat ruler attached to a short, sliding crosspiece which may be positioned to draw parallel lines.

**Tab** A tongue of paper or card board cut to fit in a slot in order to join pieces of paper. (See also: slot)

**Tactile** Relating to the sense of touch.

**Tang** Classical Chinese dynasty (618-906) noted for its innovations such as the pagoda form, sophisticated ink drawings and tomb figures.

**Tapestry** A woven, embroidered or painted textile decorated with colorful scenes or patterns.

**Tattoo** An indelible design on the body with pigment inserted under the skin.

**Technique** The way something is done, or how something is applied.

**Technology** Understanding and systematic use of tools, materials and processes.

**Tempera paint** Pigments mixed with an emulsion of egg yolk to make a thick, opaque paint. Tempera was utilized before the invention of oil paint.

**Template** A pattern used as a guide for drawing uniform shapes.

**Terra cotta** Red-earth clay used for sculpture, pottery and ceramics as well as architectural decoration.

**Tertiary colors (or intermediate colors)** The mixing of varying amounts of a primary and a secondary color.

**Tessera,-ae** Small pieces of glazed clay, stone or glass used in mosaics.

## Glossary Continued

**Textile** A piece of woven cloth or fabric.

**Texture** An element of art referring to the actual or simulated surface feeling or surface appearance of an object: rough, smooth, soft.

**Theme** The subject or topic of an artwork.

**Three-dimensional** Any object having length, width and depth.

**Thrust** The outward force produced by the weight of an arch, vault or roof on the walls of an architectural structure. Thrust is counterbalanced by buttressing.

**Thunderbird** Mythological bird depicted in a stylized geometric form with outstretched wings, responsible for lightning, thunder and rain in the North American Indian culture.

**Tint** A light value of a hue made by missing the hue with white.

**Tipi** A portable Indian structure.

**Title** The name given to an artwork which usually reflects the main idea of the work.

**Tondo** A round painting or drawing.

**Tone** The tint, shade, brightness or value of a color or of gray.

**Torah** Jewish religious literature.

**Totem** An animal or natural object that serves as an emblem or respected symbol of a family, tribe or clan. A totem pole is a tall post carved with hereditary marks like a family tree.

**Tracery** Lace-like decorative ornamental stone-carving; the interstices of which may be left open or may be adorned with stained glass as in rose windows.

**Trademark** A special name, symbol, design, or logo that represents a company or business.

**Trait** A personal characteristic.

**Transept** An aisle perpendicular to the main nave which forms the crossing in a cruciform floor plan of a church.

**Transparent** Quality of a material that allows light to pass through it so objects on the other side of the material can be clearly seen; opposite of opaque.

**Trefoil** A tripartite "three-leaved" decorative motif.

**Triforium** An architectural form consisting of an arcade (usually a blind or filled in series of arches) located below the clerestory of a medieval church.

**Triglyph** A decorative Greek architectural element consisting of three vertical ridges which alternate with a plain metope in the frieze of a Doric temple structure.

**Triptych** A tripartite devotional painting consisting of hinged panels. The two outer panels are usually decorated front and back and close for portability.

**Triumphal arch** A Roman monumental arch usually built to commemorate a military victory characterized by the open passageway to admit victorious legions; also, in Christian church architecture it is the arch that separates the main apse from the nave.

**Trompe-l'oeil** A style of painting in which objects are depicted with such precise photographic detail that the illusion causes the viewer to wonder whether he is seeing a picture or something real. From the French for "deceive the eye".

**Truss** In architecture, a strong structural form that is repeated and combined in the assemblage of a rigid framework; often used in bridge design.

**Turret** A small tower.

**Tympanum** The triangular or half-round panel that fills the space between the lintel (entablature) and the cornice or the arch over a façade or portal, as found in Greek temples, Romanesque and Gothic churches.

## U

**Ukiyo-e** In Japanese art, the "floating world" depicted by Edo (Tokyo) artists, most often in the medium of woodcuts.

**Ultramarine** A blue pigment that has a reddish hue. Historically, the rare mineral lapis lazuli was ground to create this pigment.

**Underglaze** Colors, design decorations applied to ceramics before the glaze is applied prior to final kiln-firing.

**Unity** A principle of design in which all parts of the artwork are arranged, balanced, interrelated to achieve a quality of completeness, oneness or wholeness.

## V

**Value** An element of art that describes the lightness or darkness of colors, tones, hues.

**Vanishing point** A term used in perspective which refers to the point on the horizon where receding parallel lines appear to converge.

**Variety** A principle of design in which one or more elements of art are differentiated or contrasted to create interest.

**Vase** A hollow vessel that can be decorative or functional.

**Vault** An architectural structure where space is covered by an arched roof, ceiling or covering made of brick, stone or concrete; such as a barrel vault.

**Vellum** A fine parchment made from calfskin used in illuminated manuscripts and book binding.

**Veneer** A thin sheet of material; a protective or ornamental facing.

**Vertical lines** Lines that are straight up and down; perpendicular to the bottom and top edges and parallel to the sides of a paper or canvas.

**Vessel** A hollow container such as a cup, bowl or vase for holding something.

**Vibrant** Intensely bright or vivid.

**Video** Pertaining to the making of moving pictures.

**Videographer** Video camera operator.

**Viewfinder** A sighting instrument used to frame the subject that will be seen in a picture or photograph.

**Virtual reality** An artificial, three-dimensional environment created by a computer and various other devices.

**Vishnu** The preserver god of the Hindu trinity.

**Visible environment** Everything that surrounds you, usually divided into two groups: the natural and the manufactured or built environment.

**Visible spectrum** A band of colors formed when white light passes through a prism.

**Visual arts** The arts that produce beautiful objects to be perceived with the sense of sight.

**Visual memory** Ability to remember exactly what something looks like.

**Visual qualities** The purposeful arrangement of elements and principles of art and design in a work of art. This aesthetic quality is associated with formalism.

**Visual rhythm** The rhythm you perceive through sight rather than hearing.

**Visual texture** The illusion of a 3-dimensional surface achieved by a variety of techniques in painting, drawing and sculpture.

**Visual weight** The amount of attention commanded by various elements in an art work.

**Volume** The space within a form. The mass or representation of mass in art or architecture.

**Volute** A spiral decorative element found in Greek architecture in capitals of the Ionic Order; resembles a rolled scroll viewed from its ends.

**Vousoir** Architectural term for a wedge-shaped stone supporting an arch.

## W

**Warm colors** Analogous colors ranging from the reds, through the oranges and yellows.

**Warp** The vertical threads attached to the top and bottom of a loom through which the weft is woven.

**Wash** A technique of applying thin paint quickly in large sweeping strokes to lay in large areas of color.

**Wat** A Southeast Asian temple tower or pagoda.

**Watercolor** A transparent paint made by mixing pigments with a binding agent and water; a painting done with watercolors.

**Weaving** The art of making fabric by interlacing two sets of parallel threads, held at right angles to each other on a loom.

**Web** Thin masonry filled surfaces between the ribs of a vault.

**Wedging** Cutting, pounding and kneading clay to mix it and eliminate air bubbles until it has a smooth and even texture and is ready to use.

**Weft** Threads woven back and forth across the warp thread to make cloth or textile. (See also: warp).

**Wet-on-wet** A watercolor technique which involves applying pigment to an already wet surface; opposite to wet-on-dry.

**Wheel-thrown** Ceramic objects formed by hand and or with tools on a spinning disc.

**Wood engraving** Similar to the woodcut, but where the design is carved into the end grain of the wood block.

**Woodcut** A relief print made by the transfer of an image that has been designed and cut into the surface of a block of wood, where ink is applied only to the raised surface.

## Y

**Yarn** A strand like fiber made of cotton, wool or a man-made material and used for weaving, knitting, stitchery, etc.

## Z

**Zen** A Buddhist sect originating in China which emphasizes self-discipline, meditation and contemplation.

**Ziggurat** In Sumerian and Assyrian architecture, the tall towering step structures culminating in a sanctuary at the top.

**Zigzag lines** Lines formed by sudden, sharp changes in direction; combinations of diagonal lines.

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## Kindergarten

- A.K.1 Demonstrate safety and stewardship of materials
- A.K.2 Demonstrate self expression in creating works of art
- A.K.3 Identify and use the elements of art
  - A.K.3.a Colors (Primary, Secondary, Intermediate, and Neutrals)
  - A.K.3.b Line (vertical, horizontal, diagonal, implied, curved, angled, thickness, zigzag)
  - A.K.3.c Shape
  - A.K.3.d Pattern
  - A.K.3.e Texture
- A.K.4 Create a work of art that celebrates a religious, social, cultural, or personal event
- A.K.5 Create a self portrait, landscape, and still life work of art
- A.K.6 Demonstrate knowledge of spatial relationships
- A.K.7 Demonstrate 2-D motor skills
- A.K.8 Demonstrate 3-D motor skills
- A.K.9 Practice safety procedures
- A.K.10 Look at, describe, and respond to works of art
- A.K.11 Classify objects in the environment by color, texture, line, shape, and pattern
- A.K.12 Identify artists as people who make art (painters, sculptors, illustrators, etc)
- A.K.13 Identify artists as people who make art including painters, sculptors, printmakers, architects, graphic designers
- A.K.14 Identify the purposes for making art
- A.K.15 Discuss the concept that all cultures make art
- A.K.16 Drawing using tools & materials
  - A.K.16.a pencil
  - A.K.16.b crayon
  - A.K.16.c markers
  - A.K.16.d oil pastels
  - A.K.16.e chalk
  - A.K.16.f brushes
  - A.K.16.g stylus
  - A.K.16.h non-traditional tools and multimedia
- A.K.17 Drawing using contour drawing
- A.K.18 Painting using various tools & materials
  - A.K.18.a tempera
  - A.K.18.b finger paint
  - A.K.18.c watercolor
  - A.K.18.d brushes, craft sticks, sticks, sponges, string, nontraditional
- A.K.19 Painting using simple color mixing- (secondary, intermediate, and neutrals), crayon resist, mixed media, watercolor - washes, wet on wet
- A.K.20 Printmaking using tools & materials
  - A.K.20.a vegetables, paintbrushes, Styrofoam, finger paint, tempera paint, printing ink, fish (Gyotaku), string, cardboard, stencils, stamps, stamp pads, brayers, sponges, found objects
- A.K.21 Printmaking using rubbings, monoprints, and relief

- A.K.22 Construction/Sculpture using various tools & materials
  - A.K.22.a modeling materials: clay (kiln fire and self-hardening), oil clay, Model Magic, Play Doh
  - A.K.22.b papers, fabric, found objects, chenille, wire, aluminum foil, papier-mâché, scissors, paste, glue, straws, craft sticks, Styrofoam, soap, balsa, toothpicks, found objects, pasta
- A.K.23 Construction/Sculpture using a variety of techniques
  - A.K.23.a paper construction techniques: cut, tear, fold, bend, curl, coil (quilling), paste
  - A.K.23.b collage
  - A.K.23.c mobiles
  - A.K.23.d modular construction
  - A.K.23.e mixed media
  - A.K.23.f paper weaving
- A.K.24 Ceramics using various tools and materials
  - A.K.24.a clay: kiln fire, self-hardening, oil clay, Model Magic, dough
  - A.K.24.b clay tools, found objects, paint, glaze
- A.K.25 Ceramics using various techniques
  - A.K.25.a hand-building: pinch pot, coil,
  - A.K.25.b surface decoration, incise, stamp, texture treatment
- A.K.26 Fibers/Papermaking/Bookmaking using string, yarn, fabric, straws, various looms
- A.K.27 Fibers/Papermaking/Bookmaking using knotting, stitchery, lacing, weaving
- A.K.28 Jewelry and Metalworking using beads, seeds, pasta, wire, chenille strips, paper, foam, Model Magic, clay, buttons, Shrinky Dink, wood, straws, shells, thread, yarn, ribbon, wire
- A.K.29 Jewelry and Metalworking using stringing

Art  
1<sup>st</sup> Grade

- A.1.1 Demonstrate safety and stewardship of materials
- A.1.2 Recognize and discuss various solutions to a single art problem
- A.1.3 Use the senses of vision, touch, and hearing as inspirations for works of art
- A.1.4 Identify and use the elements of art
  - A.1.4.a Colors (primary, secondary, value, warm, cool)
  - A.1.4.b Line and line variation
  - A.1.4.c Shape (organic, geometric)
  - A.1.4.d Space (geometric and organic)
  - A.1.4.e Texture
  - A.1.4.f Pattern (alternating, repeating, and grouping)
- A.1.5 Create works of art inspired by spoken and written stories and poems
- A.1.6 Create works of art inspired by real and imaginary sources (bible, fairy tales, myths, folk tales)
- A.1.7 Use experiences and simulated situations as subject matter in works of art
- A.1.8 Demonstrate ability to recognize size relationships
- A.1.9 Continue to develop eye/hand coordination by drawing and constructing
- A.1.10 Identify works of art as still life, portrait, or landscape
- A.1.11 Demonstrate motor skills by weaving, tearing, folding, and cutting
- A.1.12 Discuss why viewers have different responses to works of art
- A.1.13 View works of art and describe similarities and differences between them
- A.1.14 Respond to works of art with reference to colors, line, texture, shape, and pattern
- A.1.15 Discuss the reasons why works of art have value
- A.1.16 Discuss various points of view regarding what art is and what purposes art serves
- A.1.17 Describe and discuss ideas and emotions communicated in works of art
- A.1.18 Recognize computer as an art medium and resource tool
- A.1.19 Examine how history, culture, and the visual arts influence each other
- A.1.20 Understand specific works of art as belonging to particular cultures, historical times, and places
- A.1.21 Explore the various purposes for creating works of art
- A.1.22 Identify portrait, still life, and land-/sea-/cityscape
- A.1.23 Drawing using pencils, crayons, markers, oil pastels, brushes
- A.1.24 Drawing using various techniques
  - A.1.24.a free, spontaneous drawing
  - A.1.24.b drawing emphasizing large strokes
  - A.1.24.c stressing line and expressive use
  - A.1.24.d rubbings
  - A.1.24.e scratchboard
  - A.1.24.f reproduce surface texture
  - A.1.24.g beginning perspective
  - A.1.24.h figure drawing
- A.1.25 Painting using brushes, tempera, watercolors

- A.1.26 Painting using simple color mixing (tints, tones and shades) and mixed media
- A.1.27 Printmaking using vegetables, paintbrushes, Styrofoam, finger paint, tempera paint, printing ink, India ink, fish (Gyotaku), string, cardboard, stencils, stamps, stamp pads, brayers, sponges, found objects
- A.1.28 Printmaking using various techniques
  - A.1.28.a rubbings
  - A.1.28.b relief printing
  - A.1.28.c monoprints
  - A.1.28.d incised blocks
- A.1.29 Construction/Sculpture using various tools and materials
  - A.1.29.a modeling materials: clay (kiln fire and self-hardening), oil clay, Model Magic, Play Doh,
  - A.1.29.b staples, paper clips, papers, fabric, found objects, chenille, wire, aluminum foil, papier-mâché, scissors, paste, glue, straws, craft sticks, Styrofoam, soap, balsa, toothpicks, found objects, pasta
- A.1.30 Construction/Sculpture using various techniques
  - A.1.30.a tearing, cutting, folding, bending, gluing, curling, coiling, stapling, scoring
  - A.1.30.b joining processes
  - A.1.30.c simple armatures covered with papier-mâché
- A.1.31 Ceramics using various tools and materials
  - A.1.31.a clay: kiln fire, self-hardening, oil clay, Model Magic, dough
  - A.1.31.b clay tools, found objects, paint, glaze
- A.1.32 Ceramics using various techniques
  - A.1.32.a produce a work of art using simple hand building techniques – pinch and coil
  - A.1.32.b understanding the characteristics of clay
  - A.1.32.c surface decoration – applied, incised, sgraffito, slip trailing
  - A.1.32.d simple ceramic jewelry
- A.1.33 Fibers/Papermaking/Bookmaking using various tools and materials
  - 1.33.a thread, yarn, string, fabrics, paper, pulp,
  - 1.33.b looms (variety), needles, scissors, straws
- A.1.34 Fibers/Papermaking/Bookmaking using a variety of techniques
  - 1.34.a weaving
  - 1.24.b knotting, lacing.
  - 1.24.c fabric decoration: fabric crayons, paint, batik, tie-dye
- A.1.35 Jewelry and Metalworking using beads, seeds, pasta, wire, chenille strips, paper, foam, Model Magic, clay, buttons, Shrinky Dink, wood, straws, shells, thread, yarn, gimp, fishing line, ribbon, wire
- A.1.36 Jewelry and Metalworking using stringing, coiling, joining, twisting and bending

GRADE 2

- A.2.1 Demonstrate safety and stewardship of materials
- A.2.2 Incorporate unanticipated results
- A.2.3 Use literary sources to generate ideas
- A.2.4 Identify and use the elements of art
  - A.2.4.a Shape (organic, geometric)
  - A.2.4.b 3-D forms (cube, cylinder, sphere, pyramid, cone)
- A.2.5 Use an environmental, historical, or religious theme in art work
- A.2.6 Create still life
- A.2.7 Depict objects in proportion
- A.2.8 Collaborate with others to create a work of art
- A.2.9 Use variety of sources for ideas (nature, people, images, imagination, reference)
- A.2.10 Create 3-D work of art
- A.2.11 Express and support opinions about works of art
- A.2.12 Categorize works of art by subject matter (landscape, still life, portrait)
- A.2.13 Identify God-made (natural) versus manmade objects
- A.2.14 Discuss value of public art to the community
- A.2.15 Describe meanings and feelings evoked by works of art
- A.2.16 Discuss the way art of a culture reflects attitudes and beliefs
- A.2.17 Recognize computer as an art medium and resource tool
- A.2.18 Compare art, artifacts, and architecture regarding works of art
- A.2.19 Identify symbols from various cultures
- A.2.20 Drawing using various pencils, crayons, markers, oil pastels, and brushes
- A.2.21 Drawing using overlapping, placement, and lettering
- A.2.22 Painting using brushes, tempera, and watercolor
- A.2.23 Painting using tertiary color mixing
- A.2.24 Printmaking using vegetables, paintbrushes, Styrofoam, finger paint, tempera paint, printing ink, India ink, fish (Gyotaku), string, cardboard, stencils, stamps, stamp pads, brayers, sponges, and found objects
- A.2.25 Printmaking using various techniques
  - A.2.25.a rubbings
  - A.2.25.b relief printing
  - A.2.25.c monoprints
  - A.2.25.d incised blocks
- A.2.26 Construction/Sculpture using various tools and materials
  - A.2.26.a clay (kiln fire and self-hardening), oil clay, Model Magic, Play Doh
  - A.2.26.b staples, paper clips, papers, fabric, found objects, chenille, wire, aluminum foil, papier-mâché, scissors, paste, glue, straws, craft sticks, Styrofoam, soap, balsa, toothpicks, found objects, and pasta
- A.2.27 Construction/Sculpture using various techniques
  - A.2.27.a low relief paper casting
  - A.2.27.b modeling/joining techniques
  - A.2.27.c mosaics
- A.2.28 Ceramics using various tools and materials
  - A.2.28.a clay: kiln fire, self-hardening, oil clay, Model Magic, or dough

- A.2.28.b clay tools, found objects, paint, glaze
- A.2.29 Ceramics various techniques
  - A.2.29.a produce a work of art using simple hand building techniques – pinch and coil
  - A.2.29.b understanding the characteristics of clay
  - A.2.29.c surface decoration – applied, incised, sgraffito, slip trailing
- A.2.30 Fibers/Papermaking/Bookmaking using various tools and materials
  - A.2.30.a thread, yarn, string, fabrics, paper, pulp
  - A.2.30.b looms (variety), needles, scissors, and straws
- A.2.31 Fibers/Papermaking/Bookmaking using techniques of weaving and stitchery
- A.2.32 Jewelry and Metalworking a variety of materials and tools: beads, seeds, pasta, wire, chenille strips, paper, foam, Model Magic, clay, buttons, Shrinky Dink, wood, straws, shells, thread, yarn, gimp, fishing line, ribbon, wire
- A.2.33 Jewelry and Metalworking a variety of techniques: stringing, coiling, joining, twisting and bending

GRADE 3

- A.3.1 Demonstrate safety and stewardship of materials
- A.3.2 Use literary sources to generate ideas (bible, fairy, etc)
- A.3.3 Identify and use the elements of art & principles of design
  - A.3.3.a Colors (intermediate, warm, cool)
  - A.3.3.b Shape (organic, geometric)
  - A.3.3.c Space (positive and negative, spatial relationships)
  - A.3.3.d Balance (symmetry and asymmetry)
  - A.3.3.e Pattern
  - A.3.3.f Rhythm
- A.3.4 Compare and contrast organic and geometric shapes in art work
- A.3.5 Create a work of art based upon interpretation of sensory experiences
- A.3.6 Create the illusion of depth using atmospheric perspective
- A.3.7 Identify and use foreground, middle ground, and background in 2-D art works
- A.3.8 Identify innovative solutions used by artists to solve problems
- A.3.9 Discuss the artistic process: idea generation, problem solving, and self-assessment using art vocabulary
- A.3.10 Categorize works of art by subject matter (landscape, still life, portrait, and narrative)
- A.3.11 Discuss differences in interpretation of works of art throughout history in various cultures
- A.3.12 Discuss how criteria used to value art varies from one culture to another
- A.3.13 Examine the relationship between beauty and function in art works
- A.3.14 Identify common stylistic attributes in art works within a culture
- A.3.15 Develop and describe personal reasons for valuing works of art
- A.3.16 Recognize the computer as medium and resource tool
- A.3.17 Examine how history, culture, and the visual arts influence each other
- A.3.18 Examine characteristics of landscape, seascape, and cityscape
- A.3.19 Identify works of art that reflect times, places, and cultures
- A.3.20 Explore the role of archaeology in learning about the art of past cultures
- A.3.21 Drawing using pencils, crayons, markers, oil pastels, brushes, multimedia, and non-traditional tools
- A.3.22 Drawing using various techniques
  - A.3.22.a contour and blind contour drawing
  - A.3.22.b line drawing to suggest shape, form
  - A.3.22.c value/tone through pressure, thickness, blending, rubbing
  - A.3.22.d stroking, stippling, hatching, cross-hatching
  - A.3.22.e spontaneous sketching
  - A.3.22.f figure drawing / gesture drawing
  - A.3.22.h lettering
- A.3.23 Painting using various tools & materials: brushes (large, small, round, flat), palette knives, craft sticks, non-traditional tools, tempera, watercolor, stained glass paints, and acrylics
- A.3.24 Painting using various techniques
  - A.3.24.a crayon resist
  - A.3.24.b mixed media

- A.3.24.c watercolor (washes, wet on wet)
- A.3.25 Identify Color Wheel/ Color Theory
  - A.3.25.a value, hue, intensity
  - A.3.25.b complementary, analogous, contrast, warm/cool, neutral
  - A.3.25.c tints (add white), shades (add black)
- A.3.26 Printmaking using various tools & materials:
  - A.3.26.a nature prints (leaves, fish, fruit, vegetable)
  - A.3.26.b relief blocks (incised Styrofoam, EZCarve)
  - A.3.26.c paper, plastic, screens, printing press, stamps, found objects
  - A.3.26.d brayers, printing inks, stamp pads, paints
- A.3.27 Printmaking using various techniques:
  - A.3.27.a relief printing
  - A.3.27.b incised blocks
  - A.3.27.c rubbings
  - A.3.27.d collagraph
  - A.3.27.e stamping
  - A.3.27.f serigraphs
  - A.3.27.g intaglio
  - A.3.27.h reduction prints
  - A.3.27.i monographs
- A.3.28 Construction/Sculpture using various tools and materials
  - A.3.28.a clay (kiln fire and self-hardening), oil clay, Model Magic, Play Doh, wire, coated wire, chenille stems, straws, armatures, modules, boxes, found objects, soap, balsa, plaster, plaster compounds, paper, foil, fabric, wood, papier-mâché
  - A.3.28.b sculpting tools, slab rollers, scissors, paste, glue, nails, paper clips, glazes, and stain
- A.3.29 Construction/Sculpture using various techniques:
  - A.3.29.a sculpting thru addition, reduction (animals, figures, abstracts)
  - A.3.29.b relief sculpture (plaster molding, carving)
  - A.3.29.c paper construction (cut, tear, score, fold, bend, notch, slot, curl, coil, staple, paste)
  - A.3.29.d collage, mosaics, paper weaving, origami
  - A.3.29.e mobiles, modular construction, mixed media
- A.3.30 Ceramics using various tools & materials
  - A.3.30.a clay: kiln fire, self-hardening, oil clay, Model Magic, dough
  - A.3.30.b clay tools (rollers, modeling tools, wheels, fingers, found objects)
  - A.3.30.c paint, glaze, and stain
- A.3.31 Ceramics using various techniques:
  - A.3.31.a hand building, slab construction, score, and slip
  - A.3.31.b incise, stamp, texture treatment
  - A.3.31.c understanding the characteristics of clay (slip, plastic, leather hard, bone dry, bisque)
  - A.3.1.dfinishing processes
  - A.3.31.e understand kiln processes
- A.3.32 Fibers/Papermaking/Bookmaking using various tools and materials

- A.3.32.a thread, yarn, string, fabrics, paper, pulp
- A.3.32.b looms (variety), needles, scissors, and straws
- A.3.33 Fibers/Papermaking/Bookmaking using various techniques
  - A.3.33.a appliqué, thread pulling
  - A.3.33.b stitchery (stitches: running, cross, chain, overcast)
  - A.3.33.c weaving, knotting, lacing
  - A.3.33.d fabric decoration (batik, tie-dye)
- A.3.34 Jewelry & Metalworking using various tools and materials
  - A.3.34.a beads, seeds, pasta, wire, chenille strips, paper, foam, Model Magic, clay, buttons, Shrinky Dink, wood, straws, shells, thread, yarn, gimp, fishing line, ribbon, wire
  - A.3.34.b jewelry fasteners
  - A.3.34.c metal foil sheeting
  - A.3.34.d stylus, jigs, wire cutters
- A.3.35 Jewelry & Metalworking using various techniques:
  - A.3.35.a coiling, joining, twisting, bending
  - A.3.35.b surface decoration (emboss, repousse, casting)
- A.3.36 Photographic Imaging using various tools & materials:
  - A.3.36.a light sensitive materials
  - A.3.36.b cameras
  - A.3.36.c film, zoetrope, flip books
  - A.3.36.e computer, copiers, scanners, printers
  - A.3.36.f understanding camera principles such as focus, viewfinder, settings, exposure, development
  - A.3.36.g still, movie, animation, claymation, video

GRADE 4

- A.4.1 Demonstrate safety and stewardship of materials
- A.4.2 Generate ideas for works of art through discussion and viewing fine masterpieces from the history of art
- A.4.3 Identify and use the elements of art & principles of design
  - A.4.3.a Colors (hue, tint, shade, intensity)
  - A.4.3.b Line (vertical, horizontal, diagonal, implied, curved, contour)
  - A.4.3.c Shape (organic, geometric)
  - A.4.3.d Space (positive and negative, spatial relationships)
  - A.4.3.e Balance (symmetry and asymmetry)
  - A.4.3.f Variety, Unity and Repetition
- A.4.4 Use thumbnail sketches to initiate creative process
- A.4.5 Create a work of art using themes, ideas, and art forms from the past
- A.4.6 Depict a 3-D object on a 2-D surface using overlapping, perspective drawing, contour drawing, shading and placement in the picture plane
- A.4.7 Describe and use hand-building techniques, including slab method to make a ceramic work of art
- A.4.8 Create an abstract work of art based upon an object in the environment
- A.4.9 Recognize computer as an art medium and resource tool
- A.4.10 Understand the importance of arts, crafts, and artists in colonial America
- A.4.11 Perceive design qualities of functional art
- A.4.12 Distinguish between abstract, representational, and nonrepresentational works of art
- A.4.13 Integrate the arts with diverse cultures
- A.4.14 Identify ways that works of art from the past are reflected in the present
- A.4.15 Use appropriate art vocabulary when discussing art
- A.4.16 Categorize works of art by subject matter (landscape, portrait, still life, narrative, genre)
- A.4.17 Discuss how personal beliefs influence responses to works of art
- A.4.18 Formulate questions about and respond to works of art
- A.4.19 Analyze selected works of art verbally, based on their visual properties
- A.4.20 Recognize the computer as medium and resource tool
- A.4.21 Examine how history, culture, and the visual arts influence each other
- A.4.22 Understand specific works of art as belonging to particular cultures, historical times, and places
- A.4.23 Explore the various purposes for creating works of art
- A.4.24 Drawing using pencils, crayons, markers, oil pastels, brushes. Multimedia, and non-traditional tools
- A.4.25 Drawing using various techniques:
  - A.4.25.a contour and blind contour drawing
  - A.4.25.b line drawing to suggest shape, form
  - A.4.25.c value/tone through pressure, thickness, blending, rubbing
  - A.4.25.d stroking, stippling, hatching, cross-hatching
  - A.4.25.e spontaneous sketching

- A.4.25.f figure drawing / gesture drawing
- A.4.25.g lettering
- A.4.26 Painting using various tools and materials:
  - A.4.26.a brushes (large, small, round, flat), tempera, watercolor
  - A.4.26.b stained glass paints
  - A.4.26.c acrylics
  - A.4.26.d palette knives, craft sticks, stick, sponges, string, non-traditional tools
- A.4.27 Painting using various techniques
  - A.4.27.a crayon resist
  - A.4.27.b mixed media
  - A.4.27.c watercolor (washes, wet on wet)
- A.4.28 Identify Color Wheel/ Color Theory:
  - A.4.28.a value, hue, intensity
  - A.4.28.b complementary, analogous, contrast, warm/cool, neutral
  - A.4.28.c tints (add white), shades (add black)
- A.4.29 Printmaking using various tools and materials
  - A.4.29.a nature prints (leaves, fish, fruit, vegetable)
  - A.4.29.b relief blocks (incised Styrofoam, EZCarve)
  - A.4.29.c paper, plastic, screens, printing press, stamps, found objects
  - A.4.29.d brayers, printing inks, stamp pads, paints
- A.4.30 Printmaking using various techniques
  - A.4.30.a relief printing
  - A.4.30.b incised blocks
  - A.4.30.c rubbings
  - A.4.30.d collagraph
  - A.4.30.e stamping
  - A.4.30.f serigraphs
  - A.4.30.g intaglio
  - A.4.30.h reduction prints
  - A.4.30.i monographs
- A.4.31 Construction/Sculpture using various tools and materials:
  - A.4.31.a modeling materials: clay (kiln fire and self-hardening), oil clay, Model Magic, Play Doh,
  - A.4.31.b wire, coated wire, chenille stems, straws
  - A.4.31.c armatures, modules, boxes, found objects
  - A.4.31.d soap, balsa, plaster, plaster compounds, paper, foil, fabric, wood, papier-mâché
  - A.4.31.e sculpting tools, slab rollers, scissors, paste, glue, nails, paper clips
  - A.4.31.f glazes, stain
- A.4.32 Construction/Sculpture using various techniques
  - A.4.32.a sculpting thru addition, reduction (animals, figures, abstracts) relief sculpture (plaster molding, carving)
  - A.4.32.b paper construction (cut, tear, score, fold, bend, notch, slot, curl, coil, staple, paste)
  - A.4.32.c collage, mosaics, paper weaving, origami

- A.4.32.d mobiles, modular construction, mixed media
- A.4.33 Ceramics using various tools and materials
  - A.4.33.a clay: kiln fire, self-hardening, oil clay, Model Magic, dough
  - A.4.33.b clay tools (rollers, modeling tools, wheels, fingers found objects)
  - A.4.33.c paint, glaze, stain
- A.4.34 Ceramics - Techniques
  - A.4.34.a hand building, slab construction, score, slip
  - A.4.34.b incise, stamp, texture treatment
  - A.4.34.c understanding the characteristics of clay (slip, plastic, leather hard, bone dry, bisque)
  - A.4.34.d finishing processes
  - A.4.34.e understand kiln processes
- A.4.35 Fibers/Papermaking/Bookmaking using various tools and materials
  - A.4.35.a thread, yarn, string, fabrics, paper, pulp
  - A.4.35.b looms (variety), needles, scissors, straws
- A.4.36 Fibers/Papermaking/Bookmaking using various techniques
  - A.4.36.a appliqué, thread pulling
  - A.4.36.b stitchery (stitches: running, cross, chain, overcast)
  - A.4.36.c weaving, knotting, lacing
  - A.4.36.d fabric decoration (batik, tie-dye)
- A.4.37 Jewelry and Metalworking using various tools and materials
  - A.4.37.a beads, seeds, pasta, wire, chenille strips, paper, foam, Model Magic, clay, buttons, Shrinky Dink, wood, straws, shells, thread, yarn, gimp, fishing line, ribbon, wire
  - A.4.37.b jewelry fasteners
  - A.4.37.c metal foil sheeting
  - A.4.37.d stylus, jigs, wire cutters
- A.4.38 Jewelry and Metalworking using various techniques
  - A.4.38.a coiling, joining, twisting, bending,
  - A.4.38.b surface decoration (emboss, repousse, casting)
- A.4.39 Photographic Imaging - Tools & Materials
  - A.4.39.a light sensitive materials
  - A.4.39.b cameras
  - A.4.39.c film, zoetrope, flip books
  - A.4.39.d computer, copiers, scanners, printers
- A.4.40 Photographic Imaging - Techniques
  - A.4.40.a understand camera principles such as focus, viewfinder, settings, exposure, development
  - A.4.40.b still, movie, animation, claymation, video

GRADE 5

- A.5.1 Demonstrate safety and stewardship of materials
- A.5.2 Combine and connect information to produce art
- A.5.3 Use elements of art to express ideas, images and emotions
- A.5.4 Conduct research and make preliminary sketches and construct models
- A.5.5 Incorporate symbols into a work of art
- A.5.6 Use linear perspective
- A.5.7 Create a work of art using advanced color theory
- A.5.8 Emphasize spatial relationships
- A.5.9 Practice poster making skills
- A.5.10 Understand how to present art for exhibition
- A.5.11 Compare and contrast art from various cultures and periods
- A.5.12 Discuss an artist’s point of view based on evidence perceived in works of art
- A.5.13 Compare and contrast natural and constructed environments
- A.5.14 Discuss how criteria used to value art varies over time within the same culture
- A.5.15 Describe a valued object within the culture of today in terms of aesthetic preferences
- A.5.16 Articulate reasons for establishing preferences among works of art using appropriate art vocabulary
- A.5.17 Recognize the computer as medium and resource tool
- A.5.18 Identify the influences of historic events, subject matter, and media in works of art
- A.5.19 Research artists and their work from a variety of cultures
- A.5.20 List the effects of science and technology on major art movements
- A.5.21 Identify and use symbols in artworks
- A.5.22 Drawing using pencils, crayons, markers, oil pastels, brushes, multimedia, non-traditional tools, pen, ink, and charcoal
- A.5.23 Drawing using various techniques:
  - A.5.23.a mixed media
  - A.5.23.b 3-Dimensional lettering
  - A.5.23.c calligraphy
- A.5.24 Painting using various tools and materials
  - A.5.24.a brushes (large, small, round, flat), tempera, watercolor, stained glass paints, acrylics
  - A.5.24.b palette knives, craft sticks, stick, sponges, string, non-traditional tools
- A.5.25 Painting using advanced watercolor techniques including stretching watercolor paper
- A.5.26 Identify Color Wheel/ Color Theory using advanced color theory
- A.5.27 Printmaking using various tools and materials
  - A.5.27.a nature prints (leaves, fish, fruit, vegetable)
  - A.5.27.b relief blocks (incised Styrofoam, Sentra, EZCarve)
  - A.5.27.c paper, plastic, screens, printing press, stamps, found objects, film, acetate, fiberboard
  - A.5.27.d brayers, printing inks, stamp pads, paints

- A.5.28 Printmaking using various techniques
  - A.5.28.a printing on various surfaces and materials
  - A.5.28.b marbling ink techniques
  - A.5.28.c intaglio printing using dry point on film, plastic, acetate, fiberboard
- A.5.29 Construction/Sculpture using various tools and materials
  - A.5.29.a Modeling materials: clay (kiln fire and self-hardening), oil clay, Model Magic, Play Doh,
  - A.5.29.b wire, coated wire, chenille stems, straws
  - A.5.29.c armatures, modules, boxes, found objects
  - A.5.29.d soap, balsa, plaster, plaster compounds, paper, foil, fabric, wood, papier-mâché
  - A.5.29.e sculpting tools, slab rollers, scissors, paste, glue, nails, paper clips, glue gun
  - A.5.29.f glazes, stain
- A.5.30 Construction/Sculpture using various techniques
  - A.5.30.a emphasis on balance of positive and negative space in 2-D and 3-D work
  - A.5.30.b construction using armatures covered with metal foils, papiermâché, paris craft, plaster
  - A.5.30.c plaster casting
  - A.5.30.d construction with joining processes such as glue gun, laminating, etc
- A.5.31 Ceramics using various tools and materials
  - A.5.31.a Clay: kiln fire, self-hardening, oil clay, Model Magic, dough
  - A.5.31.b Clay tools (rollers, extruder, modeling tools, wheels, fingers, found objects)
  - A.5.31.c paint, glaze, stain
- A.5.32 Ceramics create by clay construction using combined techniques for both pottery and sculpture
- A.5.33 Fibers/Papermaking/Bookmaking using various tools and materials
  - A.5.33.a Thread, yarn, string, fabrics, paper, pulp
  - A.5.33.b Looms (variety), needles, scissors, straws
- A.5.34 Fibers/Papermaking/Bookmaking using various techniques
  - A.5.34.a basic tie-dye processes
  - A.5.34.b forming from found and unconventional fibers and materials
  - A.5.34.c wrapping and coiling techniques
  - A.5.34.d produce fiber art that reflects the qualities of the fiber art of another age, culture, or country
- A.5.35 Jewelry and Metalworking using various tools and materials
  - A.5.35.a Beads, seeds, pasta, wire, chenille strips, paper, foam, Model Magic, clay, buttons, Shrinky Dink, wood, straws, shells, thread, yarn, gimp, fishing line, ribbon, wire
  - A.5.35.b jewelry fasteners
  - A.5.35.c metal foil sheeting
  - A.5.35.d stylus, jigs, wire cutters
- A.5.36 Jewelry and Metalworking using various techniques

- A.5.36.a relief jewelry from soft materials such as wood, wax, plaster
- A.5.36.b repousse relief design on soft aluminum or copper sheeting
- A.5.36.c wire-caged jewelry using stones, shells, and found objects
- A.5.37 Photographic Imaging using various tools and materials
  - A.5.37.a Light sensitive materials
  - A.5.37.b Cameras
  - A.5.37.c film, zoetrope, flip books
  - A.5.37.d computer, copiers, scanners, printers
- A.5.38 Photographic Imaging using various techniques
  - A.5.38.a understanding camera principles such as focus, viewfinder, settings, exposure, development
  - A.5.38.b still, movie, animation, claymation, video

GRADE 6

- A.6.1 Demonstrate safety and stewardship of materials
- A.6.2 Solve design problems using color relationships selected from the color wheel
- A.6.3 Employ one-point perspective
- A.6.4 Use visual memory skills to produce a work of art
- A.6.5 Use appropriate art media and techniques to create both visual and tactile textures in works of art
- A.6.6 Use chiaroscuro to create the illusion of form in a work of art
- A.6.7 Produce a kinetic work of art
- A.6.8 Utilize fantasy as a means of expression in works of art
- A.6.9 Translate 3-D objects onto a surface
- A.6.10 Discuss the ways art can be persuasive
- A.6.11 Discuss the elements of art, principles of design, art techniques, and art media as they influence meaning in works of two-dimensional and three-dimensional art
- A.6.12 Demonstrate inquiry skills and appropriate vocabulary for Art Criticism: Description, Analysis, Interpretation and Judgment
- A.6.13 Discuss the ideas and emotions expressed in works of art using appropriate art vocabulary
- A.6.14 Identify the relationship between art processes and final solutions
- A.6.15 Identify and examine ethical standards in the use of print and digital images, and copyrighted materials.
- A.6.16 Respond to works of art and analyze responses in terms of cultural and visual meaning
- A.6.17 Generate philosophical questions regarding meanings in works of art
- A.6.18 Describe the manner in which the belief systems of a viewer may influence contemplation in works of art
- A.6.19 Explain the means by which visual art evokes sensory and emotional responses
- A.6.20 Recognize the computer as medium and resource tool
- A.6.21 Compare art, architecture, and artifacts of a past culture with that of the present
- A.6.22 Identify components of an artist's style, including materials, design, methods, and subject matter
- A.6.23 Identify the contributions of artists to society
- A.6.24 Drawing using various tools and materials
  - A.6.24.a pencils, crayons, markers, oil pastels, brushes, multimedia
  - A.6.24.b non-traditional tools
  - A.6.24.c pen, ink, and charcoal
- A.6.25 Drawing Techniques using a variety of techniques and surfaces
  - A.6.25.a mixed media
  - A.6.25.b 3-Dimensional lettering
  - A.6.25.c calligraphy
- A.6.26 Painting using a variety of tools and materials
  - A.6.26.a brushes (large, small, round, flat), tempera, watercolor, stained glass paints, acrylics

- A.6.26.b palette knives, craft sticks, stick, sponges, string, non-traditional tools
- A.6.27 Painting Techniques using advanced watercolor techniques including stretching watercolor paper
- A.6.28 Identify Color Wheel/ Color Theory using advanced color theory
- A.6.29 Printmaking using a variety of tools and materials
  - A.6.29.a nature prints (leaves, fish, fruit, vegetable)
  - A.6.29.b relief blocks (incised Styrofoam, Sentra, EZCarve)
  - A.6.29.c paper, plastic, screens, printing press, stamps, found objects, film, acetate, fiberboard
  - A.6.29.d brayers, printing inks, stamp pads, paints
- A.6.30 Printmaking using a variety of techniques
  - A.6.30.a printing on various surfaces and materials
  - A.6.30.b marbling ink techniques
  - A.6.30.c intaglio printing using dry point on film, plastic, acetate, fiberboard
- A.6.31 Construction/Sculpture using 3-D tools and materials
  - A.6.31.a modeling materials: clay (kiln fire and self-hardening), oil clay, Model Magic, Play Doh,
  - A.6.31.b wire, coated wire, chenille stems, straws
  - A.6.31.c armatures, modules, boxes, found objects
  - A.6.31.d soap, balsa, plaster, plaster compounds, paper, foil, fabric, wood, papier-mâché
  - A.6.31.e sculpting tools, slab rollers, scissors, paste, glue, nails, paper clips, glue gun
  - A.6.31.f glazes, stain
- A.6.32 Construction/Sculpture using 3-D Techniques
  - A.6.32.a emphasis on balance of positive and negative space in 2-D and 3-D work
  - A.6.32.b construction using armatures covered with metal foils, papiermâché, paris craft, plaster
  - A.6.32.c plaster casting
  - A.6.32.d construction with joining processes such as glue gun, laminating, etc
- A.6.33 Ceramics using a variety of tools and materials
  - A.6.33.a clay: kiln fire, self-hardening, oil clay, Model Magic, dough
  - A.6.33.b clay tools (rollers, extruder, modeling tools, wheels, fingers, found objects)
  - A.6.33.c paint, glaze, stain
- A.6.34 Ceramics using clay construction using combined techniques for both pottery and sculpture
- A.6.35 Fibers/Papermaking/Bookmaking using various tools and materials
  - A.6.35.a thread, yarn, string, fabrics, paper, pulp
  - A.6.35.b looms (variety), needles, scissors, straws
- A.6.36 Fibers/Papermaking/Bookmaking using a variety of techniques
  - A.6.36.a basic tie-dye processes
  - A.6.36.b forming from found and unconventional fibers and materials

- A.6.36.c wrapping and coiling techniques
- A.6.36.d produce fiber art that reflects the qualities of the fiber art of another age, culture, or country
- A.6.37 Jewelry and Metalworking a variety of tools and materials
  - A.6.37.a beads, seeds, pasta, wire, chenille strips, paper, foam, Model Magic, clay, buttons, Shrinky Dink, wood, straws, shells, thread, yarn, gimp, fishing line, ribbon, wire
  - A.6.37.b jewelry fasteners
  - A.6.37.c metal foil sheeting
  - A.6.37.d stylus, jigs, wire cutters
- A.6.38 Jewelry and Metalworking using a variety of techniques
  - A.6.38.a relief jewelry from soft materials such as wood, wax, plaster
  - A.6.38.b repousse relief design on soft aluminum or copper sheeting
  - A.6.38.c wire-caged jewelry using stones, shells, and found objects
- A.6.39 Photographic Imaging using a variety of tools and materials
  - A.6.39.a light sensitive materials
  - A.6.39.b cameras
  - A.6.39.c film, zoetrope, flip books
  - A.6.39.d computer, copiers, scanners, printers
- A.6.40 Photographic Imaging using a variety of techniques
  - A.6.40.a understanding camera principles such as focus, viewfinder, settings, exposure, development
  - A.6.40.b still, movie, animation, claymation, video

GRADE 7

- A.7.1 Demonstrate safety and stewardship of materials
- A.7.2 Use problem-solving skills to create a work of art that communicates ideas and/or emotions
- A.7.3 Create the illusion of movement in 2-D and 3-D works of art
- A.7.4 Apply the elements of arts and principles of design in 2-D and 3-D works of art
- A.7.5 Communicate information and ideas through illustration
- A.7.6 Create illusion of depth in works of art using a variety of devices (overlapping, atmospheric perspective, size and detail, object placement)
- A.7.7 Create a work of art using complex color relationships
- A.7.8 Create works of art by representing and interpreting ideas from other fields of knowledge
- A.7.9 Examine subjects, themes, and symbols as they relate to meaning in works of art
- A.7.10 Examine criteria for judging works of art
- A.7.11 Analyze, interpret, and judge works of art based on the organization and function of the elements of art and the principles of design
- A.7.12 Compare and contrast the life experiences depicted in works of art with personal experiences
- A.7.13 Identify the processes artists use to create works of art by analyzing rough sketches, drafts, and series
- A.7.14 Explore how factors of time and place influence visual characteristics that give meaning and value to a work of art
- A.7.15 Describe ways that religious, social, and cultural beliefs can influence responses to works of art
- A.7.16 Describe personal sensory responses to the visual qualities of a work of art
- A.7.17 Recognize the computer as medium and resource tool
- A.7.18 Identify and analyze art and architecture from various world cultures, periods, or civilizations by style, symbolism, and technological impact
- A.7.19 Describe and classify a variety of works in historical and cultural contexts
- A.7.20 Identify major art movements and influential artists according to geography, culture, and historical period
- A.7.21 Drawing using various tools and materials
  - A.7.21.a pencils, crayons, markers, oil pastels, brushes, multimedia
  - A.7.21.b non-traditional tools
  - A.7.21.c pen, ink, and charcoal
- A.7.22 Drawing using a variety of techniques
  - A.7.22.a mixed media
  - A.7.22.b two-point perspective
  - A.7.22.c contour line drawings
- A.7.23 Painting using various tools and materials
  - A.7.23.a brushes (large, small, round, flat), tempera, watercolor, stained glass paints, acrylics
  - A.7.23.b palette knives, craft sticks, stick, sponges, string, non-traditional tools
- A.7.24 Painting using a various techniques

- A.7.24.a advanced watercolor techniques including stretching watercolor paper
- A.7.24.b decorative painting techniques with acrylics
- A.7.25 Identify Color Wheel/ Color Theory using complex color relationships
- A.7.26 Printmaking a variety of tools and materials
  - A.7.26.a nature prints (leaves, fish, fruit, vegetable)
  - A.7.26.b relief blocks (Linoleum, Styrofoam, Sentra, EZCarve, etc)
  - A.7.26.c paper, plastic, screens, printing press, stamps, found objects, film, acetate, fiberboard
  - A.7.26.d brayers, printing inks, stamp pads, paints, linoleum cutters, spoons
- A.7.27 Printmaking a variety of techniques
  - A.7.27.a printing on various surfaces and materials
  - A.7.27.b intaglio printing using dry point on film, plastic, acetate, fiberboard
  - A.7.27.c linoleum cutting for one color prints
- A.7.28 Construction/Sculpture using a variety of tools and materials
  - A.7.28.a Modeling materials: clay (kiln fire and self-hardening), oil clay, Model Magic, Play Doh,
  - A.7.28.b wire, coated wire, chenille stems, straws
  - A.7.28.c armatures, modules, boxes, found objects
  - A.7.28.d soap, balsa, plaster, plaster compounds, paper, foil, fabric, wood, papier-mâché
  - A.7.28.e sculpting tools, slab rollers, scissors, paste, glue, nails, paper clips, glue gun
  - A.7.28.f glazes, stain
- A.7.29 Construction/Sculpture various techniques
  - A.7.29.a forming processes including manipulation and joining of metal, plastics, wood
  - A.7.29.b construction using armatures covered with metal foils, papiermâché, paris craft, plaster
  - A.7.29.c plaster casting
  - A.7.29.d construction with joining processes such as glue gun, laminating, etc
- A.7.30 Ceramics using a variety of tools and materials
  - A.7.30.a clay: kiln fire, self-hardening, oil clay, Model Magic, dough
  - A.7.30.b clay tools (rollers, extruder, modeling tools, wheels, fingers, found objects)
  - A.7.30.c paint, glaze, stain
- A.7.31 Ceramics clay construction using combined techniques for both pottery and sculpture
- A.7.32 Fibers/Papermaking/Bookmaking using various tools and materials
  - A.7.32.a thread, yarn, string, fabrics, paper, pulp
  - A.7.32.b looms (variety), needles, scissors, straws
- A.7.33 Fibers/Papermaking/Bookmaking using a variety of techniques
  - A.7.33.a forming from found and unconventional fibers and materials
  - A.7.33.b weaving on two harness looms and making frame looms

- A.7.33.c produce fiber art that reflects the qualities of the fiber art of another age, culture, or country
- A.7.34 Jewelry and Metalworking a variety of tools and materials
  - A.7.34.a beads, seeds, pasta, wire, chenille strips, paper, foam, Model Magic, clay, buttons, Shrinky Dink, wood, straws, shells, thread, yarn, gimp, fishing line, ribbon, wire
  - A.7.34.b jewelry fasteners
  - A.7.34.c metal foil sheeting
  - A.7.34.d stylus, jigs, wire cutters
- A.7.35 Jewelry and Metalworking using a variety of techniques
  - A.7.35.a develop relief forms in metal by simple casting methods – press mold
  - A.7.35.b create wire jewelry by hammering and soldering
  - A.7.35.c basic metal forming techniques of cutting, sawing, filing, drilling, hammering, and finishing
- A.7.36 Photographic Imaging using various tools and materials
  - A.7.36.a light sensitive materials
  - A.7.36.b cameras
  - A.7.36.c film, zoetrope, flip books
  - A.7.36.d computer, copiers, scanners, printers
- A.7.37 Photographic Imaging using various techniques
  - A.7.37.a understanding camera principles such as focus, viewfinder, settings, exposure, development
  - A.7.37.b still, movie, animation, claymation, video
  - A.7.37.c videotaping as an art form and preliminary to film making

Grade 8

- A.8.1 Demonstrate safety and stewardship of materials
- A.8.2 Further expand and develop the use of the elements of art and the principles of design
- A.8.3 Create 3-D works of art using a variety of themes and processes
- A.8.4 Identify and analyze the uses of typography in graphic arts
- A.8.5 Create and maintain an art portfolio
- A.8.6 Analyze the effect the elements of art and the principles of design have on the communication of ideas
- A.8.7 Investigate and discuss the use of religious, social, cultural, and historical context as they contribute to meaning in a work of art
- A.8.8 Communicate how personal experiences influence critical judgments about works of art
- A.8.9 Critique personal work and the work of others using appropriate art vocabulary
- A.8.10 Provide evidence of the critical and artistic processes used to achieve final art solutions in personal works of art by documenting preparations, rough drafts to achieve final art solutions
- A.8.11 Discuss and analyze the purpose, value, and meaning of works of art
- A.8.12 Formulate and respond to meaningful questions about works of art based upon observation and interpretation
- A.8.13 Describe personal sensory responses to the visual qualities of a work of art using appropriate art vocabulary
- A.8.14 Examine the use and impact of persuasive techniques in print and electronic media
- A.8.15 Explore and identify subjects, themes, and symbols as they relate to meaning in works of art
- A.8.16 Identify and examine ethical and legal considerations in the use of appropriated images and information
- A.8.17 Recognize the computer as medium and resource tool
- A.8.18 Identify styles and themes in works of art from specific historical times and places
- A.8.19 Compare and contrast the characteristics of public art and monuments
- A.8.20 Compare various art careers and the methods of preparing for them
- A.8.21 Identify major art movements and influential artists according to geography, culture, and historical period
- A.8.22 Drawing using a variety of tools and materials
  - A.8.22.a pencils, crayons, markers, oil pastels, brushes, multimedia
  - A.8.22.b non-traditional tools
  - A.8.22.c pen, ink, and charcoal
- A.8.23 Drawing using various techniques
  - A.8.23.a mixed media
  - A.8.23.b two-point perspective
  - A.8.23.c contour line drawings
- A.8.24 Painting using a variety of tools and materials

- A.8.24.a brushes (large, small, round, flat), tempera, watercolor, stained glass paints, acrylics
- A.8.24.b palette knives, craft sticks, stick, sponges, string, non-traditional tools
- A.8.25 Painting using various techniques
  - A.8.25.a advanced watercolor techniques including stretching watercolor paper
  - A.8.25.b decorative painting techniques with acrylics
- A.8.26 Identify Color Wheel/ Color Theory using complex color relationships
- A.8.27 Printmaking using various tools and materials
  - A.8.27.a nature prints (leaves, fish, fruit, vegetable)
  - A.8.27.b relief blocks (Linoleum, Styrofoam, Sentra, EZCarve, etc)
  - A.8.27.c paper, plastic, screens, printing press, stamps, found objects, film, acetate, fiberboard
  - A.8.27.d brayers, printing inks, stamp pads, paints, linoleum cutters, spoons
- A.8.28 Printmaking using various techniques
  - A.8.28.a printing on various surfaces and materials
  - A.8.28.b intaglio printing using dry point on film, plastic, acetate, fiberboard
  - A.8.28.c linoleum cutting for one color prints
- A.8.29 Construction/Sculpture a variety of tools and materials
  - A.8.29.a modeling materials: clay (kiln fire and self-hardening), oil clay, Model Magic, Play Doh,
  - A.8.29.b wire, coated wire, chenille stems, straws
  - A.8.29.c armatures, modules, boxes, found objects
  - A.8.29.d soap, balsa, plaster, plaster compounds, paper, foil, fabric, wood, papier-mâché
  - A.8.29.e sculpting tools, slab rollers, scissors, paste, glue, nails, paper clips, glue gun
  - A.8.29.f glazes, stain
- A.8.30 Construction/Sculpture using a variety of techniques
  - A.8.30.a forming processes including manipulation and joining of metal, plastics, wood
  - A.8.30.b construction using armatures covered with metal foils, papiermâché, paris craft, plaster
  - A.8.30.c plaster casting
  - A.8.30.d construction with joining processes such as glue gun, laminating, etc
- A.8.31 Ceramics using various tools and materials
  - A.8.31.a clay: kiln fire, self-hardening, oil clay, Model Magic, dough
  - A.8.31.b clay tools (rollers, extruder, modeling tools, wheels, fingers, found objects)
  - A.8.31.c paint, glaze, stain
- A.8.32 Ceramics clay construction using combined techniques for both pottery and sculpture
- A.8.33 Fibers/Papermaking/Bookmaking using various tools and materials
  - A.8.33.a thread, yarn, string, fabrics, paper, pulp

- A.8.33.b looms (variety), needles, scissors, straws
- A.8.34 Fibers/Papermaking/Bookmaking using various techniques
  - A.8.34.a forming from found and unconventional fibers and materials
  - A.8.34.b weaving on two harness looms and making frame looms
  - A.8.34.c produce fiber art that reflects the qualities of the fiber art of another age, culture, or country
- A.8.35 Jewelry and Metalworking a variety of tools and materials
  - A.8.35.a beads, seeds, pasta, wire, chenille strips, paper, foam, Model Magic, clay, buttons, Shrinky Dink, wood, straws, shells, thread, yarn, gimp, fishing line, ribbon, wire
  - A.8.35.b jewelry fasteners
  - A.8.35.c metal foil sheeting
  - A.8.35.d stylus, jigs, wire cutters
- A.8.36 Jewelry and Metalworking using various techniques
  - A.8.36.a develop relief forms in metal by simple casting methods – press mold
  - A.8.36.b create wire jewelry by hammering and soldering
  - A.8.36.c basic metal forming techniques of cutting, sawing, filing, drilling, hammering, and finishing
- A.8.37 Photographic Imaging using a variety of tools and materials
  - A.8.37.a light sensitive materials
  - A.8.37.b cameras
  - A.8.37.c film, zoetrope, flip books
  - A.8.37.d computer, copiers, scanners, printers
- A.8.38 Photographic Imaging using various techniques
  - A.8.38.a understanding camera principles such as focus, viewfinder, settings, exposure, development
  - A.8.38.b still, movie, animation, claymation, video
  - A.8.38.c videotaping as an art form and preliminary to film making