

Art in the Classroom

First Grade

Monet October/November

Mondrian February/March

Grandma Moses April/May

Second Grade

Rockwell October/November (connect with classroom curriculum - communities)

Faith Ringgold February (connects with Black History month)

Dali April/May

Third Grade

Matisse October/November

Terra Cotta Warriors late February/March (connect with classroom curriculum - Asia)

Calder April/May

Fourth Grade

Leonardo da Vinci	October/November
George Washington	March - portrait by Gilbert Stuart (connect with classroom curriculum - Revolutionary War)
Ansel Adams	May (connect with classroom curriculum - Westward Movement)

Fifth Grade

Homer	October/November (connect with classroom curriculum - Civil War)
Christo and Jeanne Claude	February/March
Andy Warhol	April/May - 20 th Century

Please keep in mind that:

Grades 1-2 have a 20 minute maximum time limit

Grades 3-5 have a 30 minute maximum time limit

ART IN THE CLASSROOM
BURR ELEMENTARY SCHOOL
VOLUNTEER INFORMATION FOLDER

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Note: Please return this Volunteer binder to the Art in the Classroom File Cabinet in the PTA Room when you have completed your presentation so others may access this important information.

To access this information on the Burr PTA website, do the following:

1. Go to www.burrpta.org
2. Push on the “Art in the Classroom” tab on the right hand side of the web page.

Thank you for volunteering for Art in the Classroom!

ART IN THE CLASSROOM

PROCEDURAL GUIDELINES

Congratulations on becoming an Art in the Classroom volunteer! We hope this will be a truly memorable and enjoyable experience for you and your child.

A. Volunteer Binder (located in the top drawer of the file cabinet in the Burr PTA room or through the Burr PTA website): The volunteer binder includes all the information (minus the presentation) you will need to have an enjoyable and stress free experience in the Art in the Classroom program. Included in the folder you will find:

- The presentation guidelines
- List of volunteers
- Power point instructions
- Presentation schedule
- Various “cheat” sheets on art terminology and instruction

B. The Presenters

The presenter (you) should send an email to the teacher to designate a day/time for the presentation as well as a reminder one day before the scheduled presentation. If you would like to practice you can do so by accessing the presentations on the Burr PTA website or by using the DVDs that are available in the PTA room (you can use the computers in the Burr library). Once you have committed to doing a presentation, it is your responsibility to make sure it is done. If for any reason you cannot do your scheduled presentation please find someone to take your place or contact the chair people to find a substitute. Presenters are asked to email the co-chairs after the presentation with feedback to help evaluate each presentation.

C. The Presentation

The teacher should have the computer ready, the shades and projection screen down and the projector turned on when you come in to do the presentation. Introduce yourself, sit in front of the computer and begin the slide show. Please follow the presentation script enclosed in the artists' folder as closely as possible. Talk clearly and loudly. Encourage open discussion. Talk to the level of the children. We do not want to discourage anyone from adding his or her own personality to the presentation. If you want to add to or change anything, please consult with one of the chair people first. Some volunteers have added to the presentations by: dressing up like the artist, bringing books, posters, things the kids can touch and pass around, or creating some sort of handout for the children to take home. The presentations for grades 1-2 should last no more than 20 minutes and those for grades 3-5 no more than 30 minutes. Please be respectful of the time limit and try to wrap up at the correct time. All presentations are developed to guide the children in a discussion of each artist. The presenter should be sure to let the children express their ideas and opinions without imposing their own opinions about the art. There are no right or wrong questions or answers.

D. The Artist Folders — Please Do Not Take Artist Folders Home!

In each artist folder you will find the presentation script, a DVD with the presentation and a printout of all photos on the slide show to help you review the script. Any additional materials are there for your benefit only. You can review them or not. There should be duplicates in each folder of the script and DVDs. You may take the Artist Folder to your presentation, but please return the folder to the file cabinet right after your presentation so it is there for the next presenter.

E. Books and Visual Aids

Please feel free to check the visual aid box for any materials that support your presentation. Please be sure to check out all materials being used.

F. Keep it simple and have fun!

If you have any questions or problems, please feel free to contact the chair people for help.

NEW PRESENTATION METHODOLOGY

Many of you may be familiar with the discs in the PTA room that are found in the folders by artist that are taken into the classroom to make your presentations. Sometimes, however, the folder with the disc you need is missing, a backup might not be able to be found, etc. So, we have taken the presentations for all artists and stored them on the school computer system so they can be accessed from the teachers' computers in each classroom. You can continue to use the discs in the folders or try this new way, whatever you prefer.

Directions are as follows:

If the computer is not logged on, use:

Username: burr

Password: kids

Double click on the "computer" icon

Under the "Network Location (2)" heading, double click on:

Burr\$(\\fpsgraphic)(L)

That will open a list of folders. Scroll to "ART in the classroom". Double click on that folder.

That will open a page with a list of folders with all of the art in the classroom presentations. Double click on the artist for which you are looking.

That will open a page with the power point presentation (that is file you will use during the presentation) and a word document (with the script that gives you prompts, dialogue suggestions and discussion ideas). The word document is the script.

Before using the teacher's computer, please make sure that you have their permission!

We hope this new feature will make presenting even easier! If you have any questions, please contact either one of us.

POWER POINT INSTRUCTIONS

If you are uncomfortable using Power Point for your presentation, just follow the following steps for an easy and stress free experience:

1. If the teacher has not already opened Power Point, please ask her to do so. Insert the DVD.
2. Go to the green start/windows icon at the lower left hand corner of the desktop screen. Click on it.
3. Scroll up to MY COMPUTER and look for the DVD drive icon and double click on it. On the DVD are 3 documents. One is a folder called Images, one is the verbal document and the last is the slide show presentation. Double click on the icon labeled SLIDE SHOW PRESENTATION.
4. This will automatically launch Power Point if it is not already open.
5. Go to the menu bar to VIEW and scroll down to RUN SUDE SHOW. The slides will advance when you click on them. You can use your curser to point to areas that you are discussing.
6. When you get to the last slide the show will end. If you want to stop the show at any point, just press the ESC button.
7. Don't forget to eject the DVD when you are finished and return it to the PTA room.

*If for any reason a slide image does not appear in the slide show, please use the printed out images provided in the Artist Folder.

THE BASIC ELEMENTS OF ART

When looking at any work of art it is always important to remember the six elements of art. An understanding of these elements provides students with a framework and vocabulary upon which to build discussions. Review them at each Art in the Classroom session. You will be amazed at how much the students enjoy them.

COLOR:

Colors can be warm like reds, oranges and yellows or cool like blue, green, and purple. In a painting, warm colors appear to come closer and cool colors recede. Colors can be quiet as in pastel shades or loud like strong bright colors. Colors can evoke feelings from us like anger = red, sad = blue, envy = green, somber = black.

LINE:

Lines are everywhere in our environment. Lines can point a direction, set boundaries and measure distances. Lines can convey movement.

- *Vertical* - lines like skyscrapers, trees, soldiers at attention are all pointing toward the sky. They are strong, straight, and dignified.
- *Horizontal* - lines like the horizon, the floor, a bed, a lake, convey feelings of grounded, relaxed, calm or expansive.
- *Diagonal* - lines like a slide or a plane taking off convey action or movement.
- *Wavy* - lines like an ocean, snake, or rolling hills convey movement, relaxed, rhythmic and fluid.
- *ZigZag* - lines like a lightning bolt, crimped hair or a jagged tear, convey tense, anxious or frenzied.
- *Spirals* - such as water down a drain or a tornado convey spinning, swirling and energetic.

Lines can be symbols or patterns.

SHAPE:

When lines come together they form a shape. Shapes can communicate feelings to us. A circle conveys movement, a square conveys stability, a triangle or cone can be thrust, action or point the eye in a direction to an important part of the art. Shapes can serve as symbols, hexagon = stop. When looking for shape in art ask if the artist organized his composition into one overall shape? Has one geometric shape been repeated more

than any other? How do the shapes relate to one another? Do they overlap to create depth? Does shape cause your eyes to focus on a certain object or area or does it make your eye move continuously around the composition?

TEXTURE:

Texture is the surface quality of a thing. We know texture by how it feels, but you can see texture also. Some “texture words” help to make this point such as gritty, smooth, soft, slippery or bumpy. Some textures that you see may cause you to associate touch sensations to them such as the texture of a cloud. Some techniques that an artist uses to give texture to a piece of artwork, are the use of different colors side by side (Impressionists), the use of thick, heavy paint (Van Gogh) and the use of different mediums such as the ribbon and tutu in the Degas sculpture “The Fourteen-Year-Old-Dancer”

LIGHT:

Light is probably the most important of all the elements of art, for without light we have no visual perception. Light can be natural or man-made. As light fades, we see differently. Light areas move forward and dark recedes. Light is also used to show feelings and make us think or feel a certain way just as color does. It also strongly affects color. Light can be used to indicate space or texture by use of shadows. When exploring light in art think about where the source of light is coming from. Is it natural or artificial? Does it come from within the picture or from out? Has the artist focused our attention on one object with the light? What mood does the light communicate?

SPACE:

Space extends in all directions and has no limits or boundaries. In discussing space in artwork we refer to two main kinds of space, positive and negative. Positive space fills a void; it is the shape or object designed by the artist. Negative space is the empty or open area around it. The amount of space surrounding an object can communicate a mood or feeling. A shape that fills most of the canvas gives the feeling of bold, large or forward. A space with lots of open ground seems lonely, isolated or recessive. When exploring space in art think about what type of space the art was intended for. Where do you see the positive and negative space and is the space two or three-dimensional.

PRINCIPLES OF ART

The different ways an artist uses the elements of art to achieve a purpose are:

Balance: Refers to a way of combining elements to establish a feeling of equilibrium or stability in a work of art.

Emphasis: Refers to a way of contrasting elements to direct or focus attention in a work of art.

Harmony: Refers to a way of combining like elements to accent their similarities in a work of art.

Contrast: Refers to the degree of difference between colors, shapes, tones or other elements in a work of art.

Variety: Refers to a way of combining elements to create diversity and change in a work of art.

Movement: Refers to a sense of motion in art provided by elements that make the eye move across the composition.

Repetition: Refers to the use of a design or portion of a design again and again in a composition in a regular or planned way to create visual rhythm.

Proportion: Refers to the relationship of elements in the whole work of art.

THINGS TO LOOK FOR IN A PAINTING

1. **Line:** thin, thick, curving, horizontal, vertical diagonal
2. **Color:** hue (color name); value (dark or light); and intensity (brightness, purity)
3. **Texture:** real (application. of paint on canvas) or implied (painted illusions of objects and how they would feel, e.g. lace, hair, folds in dress, etc.)
4. **Light:** hazy and diffused or like a spotlight effect; where light source for painting is
5. **Spatial Indications:** distance, size, overlapping, perspective
6. **Mood:** how it makes you feel

STILL LIFE (line, color, shape, size, texture, light):

1. How is composition balanced? 2. Realistic? 3. What do you think artist was emphasizing most as subject? 4. Which elements are used most? 5. How is the paint applied? 6. Is it 3—dimensional or ‘flat’1looking?

LANDSCAPE (line, color, space, light, texture)

1. Can your eye follow a path from the foreground of the painting through the middle ground to the background? 2. How is mood implied? 3. Does the distance have a hazy atmosphere? 4. Size diminution? 5. Realistic or “composed” landscape? 6. Figures in it?

PORTRAIT (line, color, space, texture, light, shapes)

1. Is figure a real part of the background or does it look separated from the background? 2. Is figure out-of-doors or inside? 3. Position – full, half, sitting, face? 4. Close to viewer or not? 5. Do the clothing or little things around figure tell us about the personality of the person? 6. Does facial expression tell us about person? 7. Has artist made this person real or “idealized” him?

*From Project Omnibus Copyright 1978 by Karen Rogers

ART IN THE CLASSROOM

INTRODUCTION/FIRST PRESENTATION

- Introduce yourself and tell the children that you are in class for a fun and special program — Art in the Classroom. It is different from your regular art class. We learn to look at art, how artists create their work and how to understand it a little better. Take this chance to remind the students that classroom rules still apply, i.e. raise your hand, listen while others are talking, etc.
- Has anyone ever been to a museum? What did you see there? Most children have been to children’s museums or science museums with lots of hands-on exhibits. Explain that in an art museum you get a chance to look at art. Art in the Classroom is like a visit to an art museum.
- Artists use different tools when they create their work. Can anyone tell me what an artist might use? Brushes, easels, canvas, paints, paper, clay, stone, metal, etc.
- Artists use other tools as well. We call these tools the “Elements of Art”.
- Discuss the “Elements of Art” as appropriate in each presentation. (See page entitled “The Elements of Art” in this packet and consider bringing the Elements of Art board from the PTA room to class.)
- In a museum we see the original work that the artist created. In Art in the classroom, we will see a slide show of the artist’s artwork. Could I bring copies of the artist’s real work into the classroom? Why not?
- Some artwork is very old and delicate. Some artwork is too large to fit in the classroom!
- Original artwork is very valuable and expensive —what if I dropped it?
- It would be great if we could bring original artwork into the class. Why? What is different about seeing a copy or reproduction of something, like a painting? You may not be able to see or feel the texture in a painting, you may not be able to see a small detail from a small copy of a large piece of art, etc.
- Introduce today’s artist and begin the PowerPoint presentation.

Good luck and, most importantly, have fun!!

WHEN REVIEWING A WORK OF ART:

Describe/Take an inventory of what you see

Who created it?

What is the medium (acrylic, oil, watercolor..)?

What or who is represented?

Is it a portrait, landscape, still life, seascape, religious scene?

Analyze the work

What is the mood of the painting?

What is your initial reaction to it?

How has the artist used the elements of art to create this mood?

the principles of design?

Is there an overall theme used?

Interpret

What does the work say to you personally?

What is the cultural meaning of the work?

How does the work of art reflect the ideas of the time?

What is the function of the work?

Who might the audience be for this piece?

Elements of Art:

Line, Shape, Color, Light, Texture and Space

Principles of Design:

Rhythm and Movement

Balance

Proportion

Variety, Emphasis and Unity

Please see your volunteer folder for more details, descriptions and ideas on the above subjects.

GENERAL DIALOGUE SUGGESTIONS

Improvisation and inquiry are alternatives to the traditional lecture-oriented, fact-loaded style of presenting art. A dialogue approach is intended to help students become involved, to look actively, and think about art, by offering them the chance to discuss and explore ideas, to raise questions, to express their own thoughts and opinions, to learn about art by learning new ways to see it.

Here are some suggestions to keep in mind when getting ready for and guiding a dialogue class:

1. Be prepared. Acquaint yourself with the materials needed. Think about some of the questions you may want to ask.
2. You may feel comfortable using all the suggestions and activities mentioned or you may wish to exclude some questions or activities and add some of your own.
3. Ask yourself “What can I say to them or do that will help them discover things on their own?”
4. Be prepared to learn from the children. Allow time to follow their interests — related to Art a la Carte.
5. Be ready to have a good time... Smile. Be enthusiastic.
6. Make each child feel that his responses and ideas are good ones.
7. Be an explorer with your group. Do not be afraid to say “I don’t know!”
8. Make your questions clear, concise, simple and to the point.

“What do you think it is?”

“How do you think it was made?”

“What do you think it was used for?”

“Why do you say it was used that way?”

“Could it have been used another way?”

9. Avoid questions that can easily be answered by “yes” and “no.” They do not elicit creative responses.
10. Don’t be too quick to give the “right” answer.

11. Don't be too eager to tell all you know about an exhibit or object you are looking at — you may inadvertently destroy an exciting thought from a student. Avoid lecturing at every instance.

12. Don't ask questions that require factual answers (unless it is a common/general knowledge question that is used as a springboard for a personal response question).

13. Each time you return to your class, spend some time reviewing a concept or idea from an earlier presentation. Since most of the material will be new to your class, and possibly to you, repetition and review will help build a foundation for future learning.

When initiating a discussion with students about any work of art, you might keep these questions in mind:

- What is the work of art about?
- What is the subject matter?
- How did the artist use color, line, shape, light and texture?
- Describe the mood of the work of art.
- How did the artist arrange the space within the composition?

WAYS TO ENCOURAGE LIVELY DISCUSSION ABOUT ART

1. Before entering the room, remind yourself that the most important message you have to share is that art can be fun.
2. Try to engage the children in sharing their thought and observations right away. Ask questions to encourage the students to participate. Suggest that they “listen” with their eyes. Positively reinforce those that share ideas.
3. Remind the students that they must look at a painting to get to know it.
4. Paintings tell and communicate feelings. A painting does not have to look like a photograph.
5. You may want to try turning the reproduction over before the students have a chance to talk about it. Ask them to remember as much as they can about the painting...Maybe you'll want to make a list of their responses on the board as they talk. Then see what is missing when you look at the reproduction again.
6. Look at parts with a magnifying glass.
7. What happens if you look at the reproduction upside down?
8. Try wearing a costume like the one shown in the reproduction when you do your presentation.
9. If they don't know the title already, ask the children to give the reproduction one. Why does this title suit the reproduction? What did the artist name the picture? Why?
10. Ask children to comment on how the people in the picture might feel or what they might be thinking. How might the artist have been feeling when he/she worked on it? How does the picture make the viewer feel?
11. If the picture is one of people, have a child position one or more classmates into a facsimile of the reproduction.
12. Would the students like to have this painting in their home? Why or why not?
13. Take some cut-out shapes: triangle, square, circle, crescent. Hold or have children hold these near the reproduction. Can the class see similar shapes in the work of art or in the way people or objects are arranged?

14. Review and repeat. The children's enthusiasm for art appreciation will grow quickly as they learn to identify and review things they already know. If some children have difficulty grasping new concepts, this review time can help them catch up by hearing what classmates remember.

IDEAS FOR EFFECTIVE PRESENTATIONS

(Suggested by Mr. Kueffner, a Docent at The Cloisters)

- In giving a presentation, be vicarious; put yourself in the children's shoes.
- Be knowledgeable and know your subject. Take pride and enjoy your subject.
- Be willing to be forgotten —— important that you interest the children in the artist and the print —— i.e. what THEY see and what THEY do is important, not what YOU say.
- Don't test your group.
- Don't say "Do you know"; instead ask questions like, "Can you find?"; What kind of person do you think painted this picture?"
- Don't tell them about what they can already see (don't be condescending). If a picture has a crack in it which they can all obviously see, say, "How do you think that crack got there?"
- Beware of the child who is the attention getter. One suggestion in handling such a person is to let him or her answer the first question and then go on to the other children. You can explain that everyone deserves a turn to be heard. Try to elicit at least one response from each youngster in the classroom.

GLOSSARY

abstract art: art that does not represent objects or people that can be recognized in the real world, but which expresses a thought, idea, or feeling through colors and shapes.

Baroque: a 17th and 18th century art movement that used elaborate and theatrical forms to appeal to the viewer's emotions.

classical art: the painting and sculpture of ancient Greece and Rome.

Cubism: a 20th-century painting style that showed the structure of things, often by displaying different views of the subject at the same time.

Expressionism: a style of art in which color and form are used to suggest moods and feelings rather than mimic what is seen.

Fresco: a way of painting on walls in which color is

applied straight onto a layer of wet plaster.

Futurism: an art movement that used new techniques to express the excitement and dynamism of the early 20th century.

Impressionism: a style of painting in which artists tried to capture the effects of light and the atmosphere of a scene.

Industrial Revolution: a period of rapid technological change in the early 19th century when many Western countries were transformed by new machines and industries.

medium: the material with which a work of art is created, such as pencil, oil, or watercolor.

Middle Ages: the period of European history that lasted from about the fifth to the 15th centuries.

naïve art: a name given to art produced by

untrained artists who often do not use advanced techniques such as perspective.

naturalism: an approach to art in which everyday objects, places, and people are shown without trying to idealize their appearance.

oil paint: a type of paint that uses oils to bind together the color.

pastel: crayons made from chalk and powdered pigment, which smudge on paper.

perspective: a method of drawing used to create an illusion of depth in a flat picture, using lines that meet at a single spot on the horizon known as the "vanishing point."

portrait: a painting that gives a likeness of a person and often an insight into his or her personality.

primitivism: a type of art that uses the shapes

GLOSSARY CONT.

and symbols of tribal cultures from, for example, Africa, South America, or Asia.

realism: an approach to art that sees even ugly and unhappy scenes as being suitable subjects for artists.

Reformation: a 16th-century religious movement that protested many of the ideas of the Catholic Church and established the Protestant faith.

Renaissance: the “rebirth” of classical ideas that began in 14th century Italy, lasted to the 17th century, and led to a flowering of the visual arts and literature.

Rococo: An art movement of the early 18th century that used a delicate, elegant, decorative style.

Romanticism: a 19th-century movement in art and literature that celebrated the exotic, passionate, and dangerous.

sketch: a rough or quick version of a picture, often produced as a trial-run for a more finished work.

still life: a drawing or painting of objects that cannot move by themselves, such as fruit and flowers.

Surrealism: a 20th-century art movement that combines odd images to express the irrational and subconscious world of dreams or fantasy.

technique: the way an artist uses his or her materials.

watercolor: a type of paint in which colors dissolve in water.

ART VOCABULARY

1. *art reproduction*: a copy of the original piece of artwork which the artist painted.
2. *art museum*: a building or part of a building in which works of art (usually original) are displayed.
3. *landscape*: a picture representing natural scenery on land.
4. *seascape*: a picture representing a scene at sea.
5. *portrait*: a picture of a person, especially of the face; the picture can be painted, drawn, engraved or photographed.
6. *still life*: a picture consisting of inanimate objects, such as fruits and flowers.
7. *realism*: a picture which shows something real in life or imitates something real.
8. *abstract*: art which is not a representation of something concrete in life; sometimes the lines and colors are the most important elements.
9. *surrealism*: a painting which has futuristic or dream-like qualities; tends to depict a vision.
10. *cubism*: an art style developed in the early 20th century, characterized-by natural objects transformed into geometric shapes and seen from different visual standpoints at one time.
11. *perspective*: showing distance on a flat surface; making a flat surface (canvas, paper) appear to have depth.
12. *foreground*: the scene(s) or object(s) nearest the front of a painting; the part of the painting that looks closest to the observer.
13. *middle ground*: the scene or object(s) that appear to be middle distance from the observer between the foreground and the background.
14. *background*: the scene or object(s) that appear to be further away from the observer.
15. *illustration*: a picture used to explain or decorate a book or story.
16. *mood*: feelings and emotions expressed in a picture.
17. *paint*: a mixture of pigment and suitable liquid to form an adherent coating (pigment, medium and binder)
18. *color*: the pigmentation used in a painting to help create distance, mood, light source, and to represent scenes and objects; the general effect of all the hues entering into the composition of a picture.
19. *hue*: the property of light by which the color of an object is classified as red, blue, green or yellow in reference to the spectrum; a gradation or variety of a color; another word to describe color.
20. *value*: the lightness or darkness of a color, depending on the addition of white or the addition of black; value can also be changed by adding any color that is either lighter or darker than the original color.

ART VOCABULARY CONT.

21. *intensity*: the degree of purity of a color (such as the concentrated color straight from a paint tube).
22. *tone*: a color with gray added.
23. *shade*: a color with black added.
24. *tint*: a color with white added.
25. *texture*: the structure, feel and physical appearance of a painting, due to the use of pigment and brushwork.
26. *surface*: the exterior of a three-dimensional object such as the canvas, wood, paper or glass used for the basis of art.
27. *brush stroke*: the manner of applying color to a surface with a brush (Seurat dots, Van Gogh bold swirls).
28. *collage*: a piece of artwork composed of fragments of materials pasted on a picture surface.
29. *composition*: the manner in which parts of a picture are put together.
30. *balance*: the manner in which parts of a picture are arranged harmoniously.
31. *line*: the simplest and most direct way of expressing an idea on paper; the artist Paul Klee once described drawing as taking a line for a walk!
32. *pattern*: a design used over and over again; repetitive pictorial design; line, shape and color all contribute toward making pattern.
33. *focal point*: the specific part of a picture which attracts the eye; (not all paintings have focal points, however sometimes the artist keeps the eye always on the move!). An artist can create a focal point by use of lines, shapes, color or movement.
34. *movement/energy*: illustrated by the use of diagonal, curved, swirling, twisted lines or shapes.
35. *light source*: the direction from which the light originates.
36. *chiaroscuro*: the use of light and shadow in strong contrast to create a particular mood, focal point or perspective (evident in many of Rembrandt's works).
37. *sfumato*: a technique characterized by softness, haziness, fog and blurred images (evident in many of Turner's works).
38. *style of artist*: an individual artist's way of expressing his ideas by use of color, brush strokes, detail, mood, subject choice and textures, etc...
39. *technique*: the method used by an artist to create a painting.
40. *formalism*: a mood that emphasizes the form of lines, shapes and colors.
41. *expressionism*: a mood that emphasizes the form of lines, shapes and colors.
42. *romanticism*: a mood that emphasizes the ideal, the imaginary, the make-believe or fantasy.
43. *fantasy*: full of imagination or make-believe.