

Animal Molas

Kindergarten

Cultural Appreciation Lesson

Concepts:

1. A Mola is a native craft made by the Cuna (or Kuna) Indians, who occupy 50 or more islands of the San Blas group of islands off the Atlantic coast of the Isthmus of Panama.
2. The Mola relates back to body painting and has been around for over 100 years.
3. A Mola is made by basting together layers of rectangles of brightly colored cotton cloth (average size about $18\frac{7}{8}$ " x $16\frac{7}{8}$ ").
4. A Mola is often an animal design filled with layers of color and surrounded by contour lines of color and colorful shapes.
5. We can imitate the Molas of the Cuna Indians with colorful papers and oil crayons.

Materials:

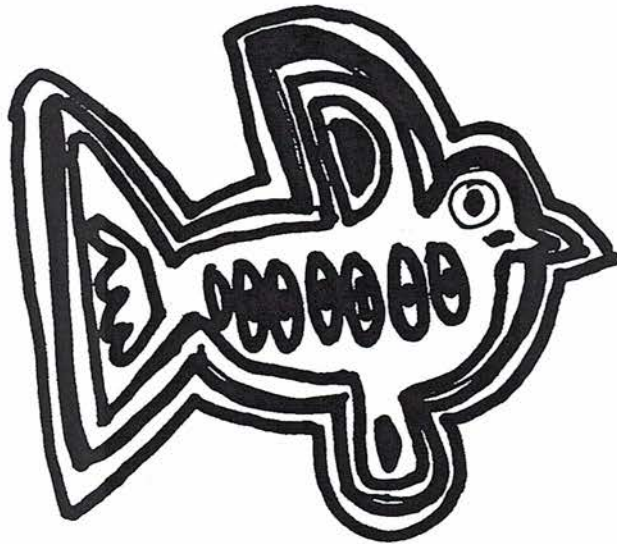
Two 12" x 18" white papers per student, a warm-up paper, brightly colored tissue paper (patterned or solid) cut into pieces for student use, liquid starch in flat containers, brushes, scissors, white glue, oil crayons.

Procedure:

All of the following steps are shown on the videotape.

1. Show samples of real Molas, if available. Show the videotape to motivate the lesson.
2. Point out the Cuna Indians' use of color. The top layer of fabric is usually bright red, bright orange, alizarin crimson (purple-red), or black. They like bright warm colors. Discuss the Cuna Indians and how the Molas are made. (By layering colorful fabrics on top of each other and cutting through different layers, allowing colors to show through. Also by adding [appliquéing] colorful fabric shapes on top of the layers).
3. "Today we are going to imitate the Molas by first creating a colorful background with tissue paper." Demonstrate how to adhere the tissue to the paper with liquid starch. Dip the brush into the liquid and "paint" onto the 12" x 18" white paper. Press a piece of tissue to the wet spot.
4. Students should cover the 12" x 18" paper with colorful tissue in a patchwork fashion. Set these aside to dry.
5. Pass out animal Mola designs (drawing aids).

6. Demonstrate how to fill up the whole paper with one animal drawing. Instruct the students to practice one or two animal drawings on their warm-up papers, filling up the whole paper. If they are drawing small animals, have them continue to practice until they draw a large animal.
7. Instruct the students to draw a large Mola animal shape on their second 12" x 18" paper.
8. Fill the Mola animal shape with colorful designs. Contour the edges with different colors. Put colorful shapes within the animal shape and contour them with color.

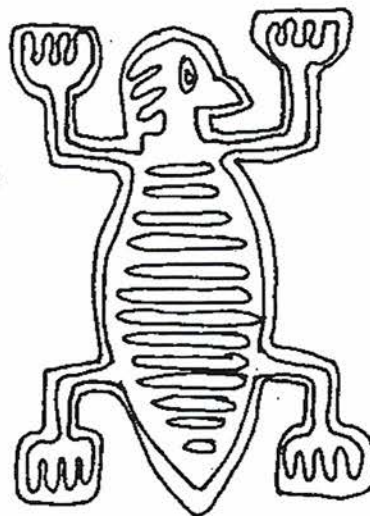
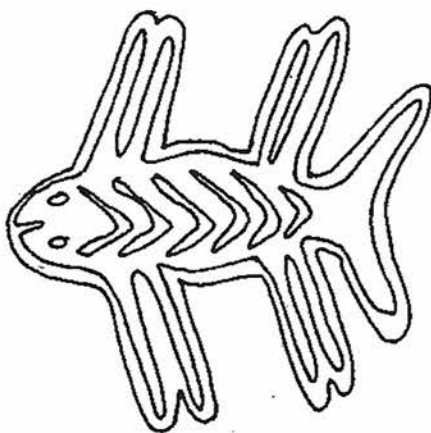
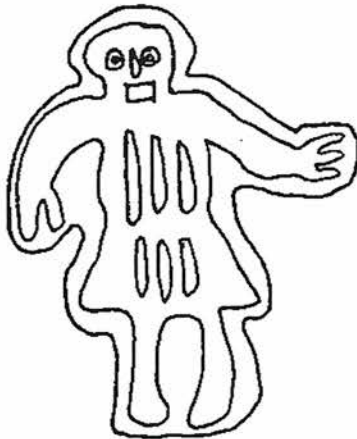
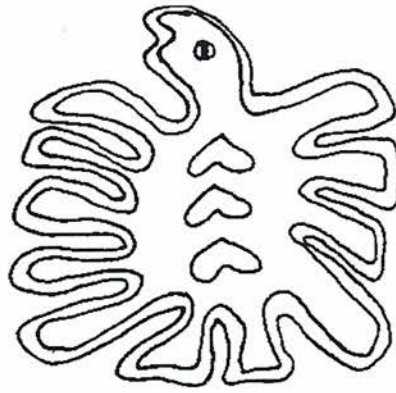


9. Cut out the colored animal shapes and glue them onto the tissue background.

ASSESSMENT:

1. Did the student artist draw a big animal shape?
2. Did the student artist use colorful shapes and lines around the animal?

DRAWING AIDS



Old King Cole

Kindergarten

Drawing Lesson

Concepts:

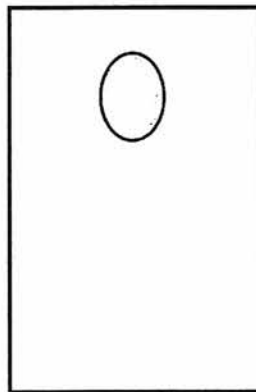
1. We use pictures to tell a story.
2. When we draw from a model, we draw what we see.
3. Familiar stories and nursery rhymes make good subjects for drawing.
4. Stories, songs and drawing pictures are all ways of expressing ourselves.

Materials:

Part 1: 12" by 18" white paper, medium-sized potatoes cut in half lengthwise, skin-toned tempera paints in a container, brushes, sponge and water. **Part 2:** Fine-tipped black marking pens, either oil crayons or colored marking pens, and the dry potato print.

Procedure:

1. Before starting the lesson, collect and create a King's costume. Also, gather props or create them. You will need a bowl, a pipe and up to three fiddles. Make your props by drawing them on cardboard and cutting them out (if you can not collect them).
2. The first step is to create the potato prints. Select potatoes that will create good oval shapes. Slice them in half lengthwise. Demonstrate the procedure. Tape a paper to the board or easel. Paint a potato half and press it to the paper. Show students where to place the print on the paper. They must leave room for the crown at the top of the paper.



3. Motivate the lesson. Recite the rhyme or read it from a Nursery Rhyme Book. Listen to the children on the tape sing the song, "Old King Cole". Have the students sing the song.

4. After the students have seen the whole tape and sung the song, you are ready to dress your selected King in the King's costume. Also, choose students to be "The Fiddlers Three" and the bowl carrier.
5. Act out the rhyme. [If you do not have enough students, use the videotape instead.]
6. Pose the King in front of the class.
7. Go over the details of his costume. Point out anything that you want the students to be sure to see and to draw.
8. Pass out the potato prints and draw faces on top of the potato print heads.
9. Instruct the students to draw from the model, trying not to miss any details.
10. Encourage the students to tell the whole story of "Old King Cole" by adding details in the background.



ASSESSMENT:

1. Has the student artist looked at the King's costume carefully before drawing it?"
2. Has the student artist included the details that tell the story of "Old King Cole?"

The Four Seasons

Kindergarten

Media Exploration Lesson

Concepts:

1. There are four seasons in a year. They are spring, winter, autumn, and summer.
2. The primary colors can be mixed to make secondary colors: green, violet, and orange.
 - a. Red and yellow make orange.
 - b. Yellow and blue make green.
 - c. Blue and red make violet.
3. When mixing colors, always start with the lightest color and add a very small amount of the darker color until the desired color is achieved. When making orange, add a touch of red to yellow. When making green, add a touch of blue to yellow.
4. You can make a painting by dipping the tip of your finger in tempera paint and dabbing the color onto the paper.
5. Pictures can tell a story about the seasons.

Materials:

Tempera paints: red, yellow, blue, white and black, pencils, 12" x 18" black paper, colored construction paper measuring 5 1/2 " x 8 " (royal blue, light blue, yellow, black), paper plates (one for black tempera paint to be shared by a group of students, and one with red, yellow, blue and white for each individual student), a damp sponge and folded paper towel for each student, and white glue. If you choose to do each season as a separate lesson, use 9" x 12" paper.

Procedure: All of these steps are shown on the videotape lesson.

Preparation: After reviewing the tape, decide if you want to do one season at a time on larger paper (9" x 12") or do all four seasons in one or two sessions. Experiment with the technique. Try the lesson. Prepare a sample.

1. Show the videotape to the class. Motivate the lesson with stories and books that tell about the changing of the seasons.
2. For all four seasons, discuss the colors, activities, holidays and anything else associated with the season.

- Demonstrate the technique: Dip your index finger into the tempera paint. Paint by dabbing color on the paper, or swirling colors, or dragging paint across the paper. Paint small details (dots, fine lines) by dipping a pencil into the paint and drawing with the painted tip.
- Set up the color palette on the paper plate like this: three yellows in a row, with a dab of red paint on one side and a dab of blue paint of the other side. Put white in the middle.

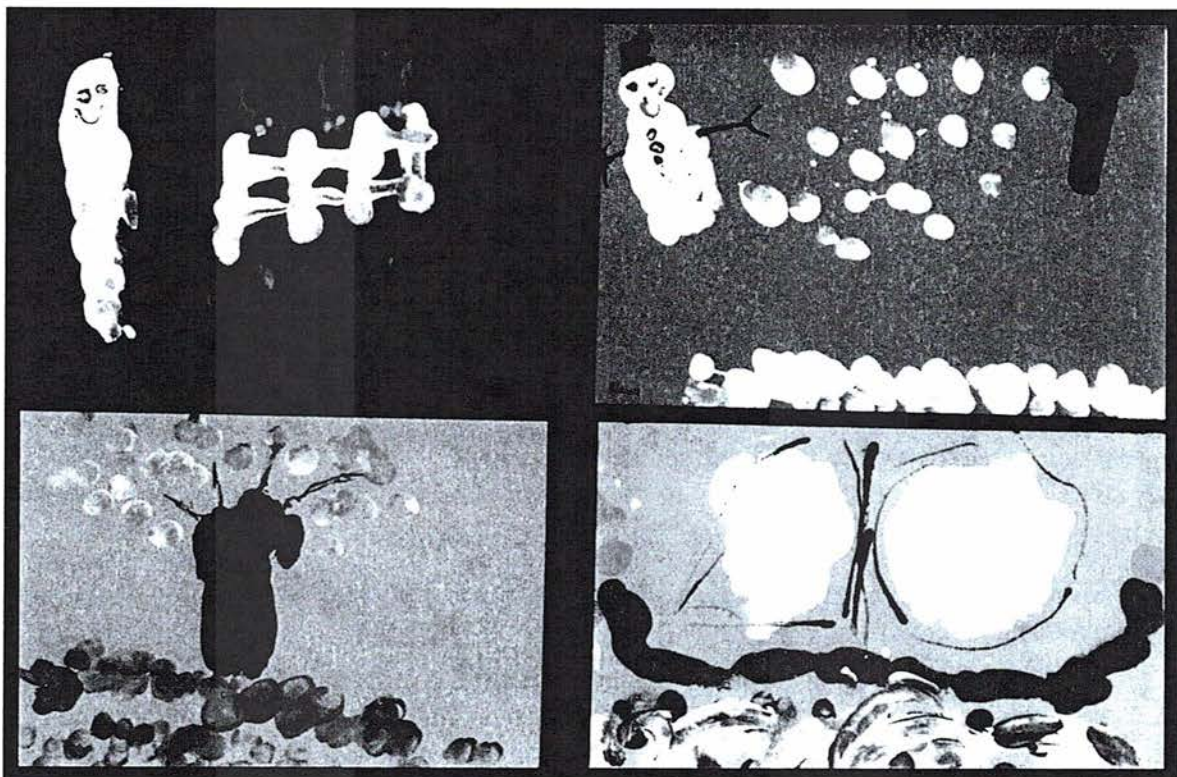


Palette



Mixed Colors

- Students will then have a yellow in which to mix blue to make green and a yellow in which to mix red to make orange. They will still have a pure yellow left.
- Fall Painting: Choose black paper. Any subject is suitable that shows fall colors or fall activities. The Halloween scene works well on black paper. Include a ghost, pumpkins, a moon, a white fence and whatever the student wants to add.



Winter Painting: Use the royal blue paper for the background. Create a finger painting of a snowman,

Spring Painting: Choose the light blue paper. Paint a tree blooming with pink, spring blossoms. Place your tree on a yellow-green hilltop. Dot the hill with spring flowers.

Summer Painting: Choose the light yellow paper for the background. Paint a bright orange sun, a sailboat on the lake or ocean.

ASSESSMENT:

1. Has the student artist used the appropriate colors for each season?
2. Has the student artist applied the paint in a careful manner, so that the pictures are easy to understand?

Do You Like My Hat

Kindergarten

Media Exploration Lesson

Concepts:

1. Artists design practical things like our clothing. They design fabrics for our furniture, drapes and bedspreads. They design decorative items like vases, sculptures and baskets.
2. Artists design hats.
3. Artists use many materials to design hats.

Materials:

Part I: Medium sized brown paper bags, brightly colored tempera paints on a paper plate, brushes, sponges and water. Part II: Have students collect and bring in these items for several weeks before lesson: ribbon, yarn, fringe, tassels, feathers, rickrack, silk flowers, fancy pipe cleaner, veil, white glue. Motivational: The book, Go, Dog Go! by P. D. Eastman.

Procedure:

Preparation: With an assistant, turn all brown paper bags inside out. Create a cuff and punch holes as shown on the video. Create a sample hat.

1. Introduce the lesson with a discussion of things that artists design other than art that hangs on walls. Wear your sample hat. If available, bring in some old real hats decorated with veils, flowers and plumes. "Why do artists make hats like this?" (To make someone look interesting or beautiful.)
2. Point out that a brown paper bag is under all the decorated stuff on your hat. Next, point out that you have painted it. "This will be our first step."
3. Demonstrate how to paint a paper bag hat. Point out that all of the brown does not need to be covered.
4. While the hats are drying, read Go, Dog, Go! by P. D. Eastman. Stress the "Do you like my hat?" sections of the story.
5. While you are reading the story, have an assistant pass out the materials for decorating the hats. Put a collection of the decorative materials listed above on each table. Try to distribute them as evenly as possible.
6. Demonstrate how to use the holes in the hat to decorate it. Tie ribbons and push feathers, yarn and pipe cleaners through the holes.
7. Instruct students to decorate their hats.

8. Interrupt decorating to put on hats and act out "Do you like my hat?" from the story, Go, Dog, Go! The answer is "No, I do not like that hat." "Good-bye." "Good-bye." When the hats are finished, act out "Do you like my hat?" again. Now, the answer is, "Yes, I like that hat." "Good-bye." "Good-bye."

ASSESSMENT:

1. Have students tell why they like that hat.

Butterfly and Cocoon

Kindergarten

Media Exploration Lesson

Concepts:

1. A print is a picture made by pressing an inked or painted plate onto a receptive surface, such as paper.
2. A monoprint is a single print pulled from a design that has been painted with a tacky paint or ink onto a plate or surface.
3. A butterfly has two pairs of wings.
4. A butterfly's wings are symmetrical. That is, one pair of wings is the mirror image of the other pair.
5. After a caterpillar hatches from an egg, it eats many leaves, then weaves around itself a cocoon from which it will emerge as a butterfly.
6. When making a picture, an artist "thinks about" and designs the whole piece of paper.
7. Some pictures tell a story.
8. The butterfly-cocoon collage we shall make will tell the story of the life cycle of a butterfly.
9. A collage is a picture created using a combination of materials, often glued on the paper or background.

Materials:

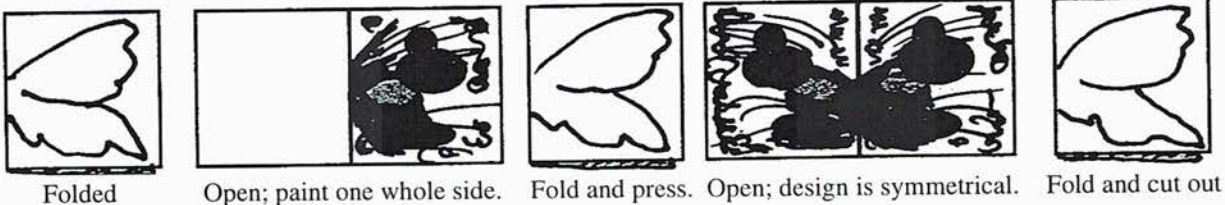
Part 1: 12" x 18" white paper, 6" x 9" white paper folded in half with half of a butterfly drawn on it, 4" x 5" white paper (2 per student), scratch paper, paper plates, tempera paints: red, yellow and blue on one plate for each student and brown on a separate plate for students to share, water in cans, sponges in containers, brushes, scissors, white glue, English cucumber sliced in 1" pieces, black marking pens (optional). Motivational: The book, The Very Hungry Caterpillar, by Eric Carle. **Part 2:** Completed leafy paintings for background, butterfly print, cocoon print, caterpillar print, scissors, paste or glue, and black marking pens.

Procedure:

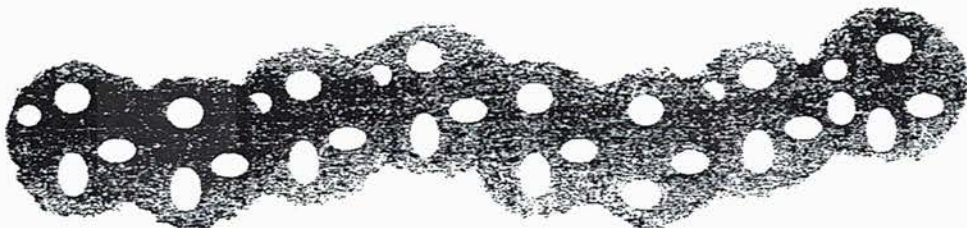
Part 1:

Motivational: Read the book, The Very Hungry Caterpillar, by Eric Carle.

1. There are several steps to this collage picture. First, explain that you will be making a collage, which is a combination of materials glued on a surface to make a picture. Show a sample. The next step is to discuss the subject of your picture. This is a perfect lesson if you are observing the stages of a caterpillar becoming a cocoon and then a butterfly. Describe the three stages with your class and tell them they are going to make a picture of the three stages of a caterpillar's life.
2. "We are going to start today by making a butterfly and a cocoon. First, let's take a look at some butterflies." Show some pictures of butterflies. Look at the patterns on the wings. Point out that the butterfly has two pairs of wings. Discuss symmetry. Point out how the wings are symmetrical and that one side is a mirror image of the other side.
3. "Today we are going to learn a special technique to make the two wings on one side of a butterfly exactly like the wings on the other side. Does anyone know what it means to make a print of something?" Explain when you walk on the beach in wet sand you leave a print of your foot. Animals also leave their footprints in the dirt.
4. "Today we are going to make a monoprint. That means we will make just one print from painting something and pressing a piece of paper to it. This will be our way of creating symmetrical butterfly wings.
5. Demonstrate to the class how this will be done. Paint a pair of butterfly wings on one half of the paper. Dab different colors on it. Use the pointed end of your brush to scratch textures into the colors. Fold your painted wings over on the crease. Press the one side of the paper against the other. Open it up and you have a symmetrical butterfly. Set this aside to dry while you make the cocoon.



6. On the 4" x 5" paper, paint an oval shape with brown or black paint. Using the pointed end of the brush, scribble lines into paint to create the impression of a cocoon. Press the other 4" x 5" paper to the painted cocoon and rub it. Pull the paper off and you have a cocoon. Set aside to dry.
7. Now, let's make a caterpillar. This time we are going to print with an object, and the object is going to be a slice of cucumber. Paint a cucumber slice. Show students how to press it to the paper over and over again. You do not need to paint it every time you print. Place prints next to each other or overlap a little. Set caterpillar print aside to dry.



8. Hold up your sample again. "Your picture will tell the story of the different stages of a butterfly's life. Next week, we will cut out our caterpillars, cocoons and butterflies, and glue them to the picture. But first we need to prepare the background. We know that caterpillars like to eat leaves. So let's paint some leaves in our picture."
9. Save butterfly, cocoon and caterpillar and background picture for use in Part 2 of this lesson.

Part 2:

10. Show an art print or picture that tells a story (Atelier Art Prints, Going to Church by William Johnson or Snap the Whip by Winslow Homer, are good examples). Discuss how pictures can be used to tell a story.
11. Hold up a sample of the finished project or someone's background painting. "Your picture will tell the story of the different stages of a butterfly's life."
12. "We will use our leafy paintings for the background." Encourage students to arrange their pictures, thinking about the whole piece of paper. Move a sample butterfly around on the paper to show that it can be located at the top, the middle, or the bottom of the paper. Suggest that there are many different ways to arrange the cocoon, butterfly and caterpillar.
13. Instruct students to cut out their butterfly, cocoon, and caterpillars and to arrange them on their papers. Encourage them to experiment with many different possibilities of location and arrangement before selecting the one they like best.
14. When students are happy with a composition, they are ready to glue everything down.
15. Students will need to draw the egg on one of the leaves of the background painting using a black marking pen.
16. Students may choose to draw a few lines on their caterpillars and butterflies.

ASSESSMENT:

1. Has the student artist created a symmetrical butterfly?
2. Are the student artist's prints both colorful and bright?
3. Has the artist included the butterfly, the egg, the cocoon, and the caterpillar in his/her artwork?
4. Has the student artist considered the whole piece of paper when arranging the space in his/her picture?

Cars and Trucks

Kindergarten

Drawing Lesson

Concepts:

1. Cars and trucks are made up of simple shapes.
2. Looking at a model helps us to draw.
3. Some simple shapes we see on cars and trucks are: squares, circles, triangles and rectangles.
4. Tall buildings are made up of simple shapes.
5. Pictures have a foreground and a background.

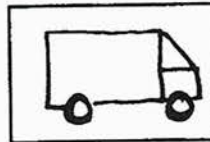
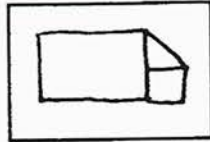
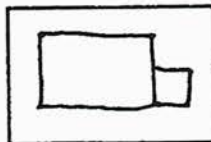
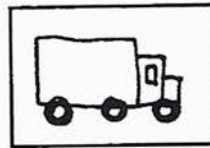
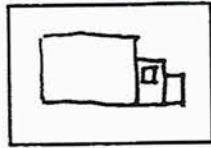
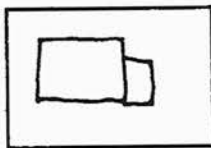
Materials:

Motivational: Matchbox and Hot Wheels cars and trucks, larger car and truck toys or models, if available. Lesson: 12" x 18" white paper folded in half lengthwise, fine-tipped black marking pens, colored marking pens. Optional: warm-up paper.

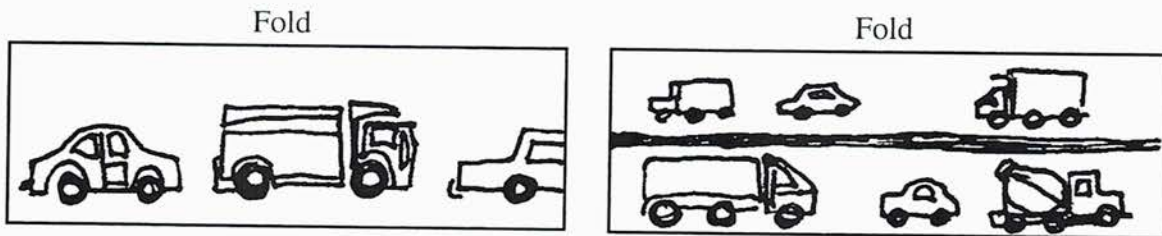
Procedure:

Preparation: Fold a 12" x 18" white paper in half lengthwise. Gather a selection of Hot Wheels and Matchbox cars and trucks. Have students bring these in ahead of time. Try to have enough so that students have a choice and can pass them around.

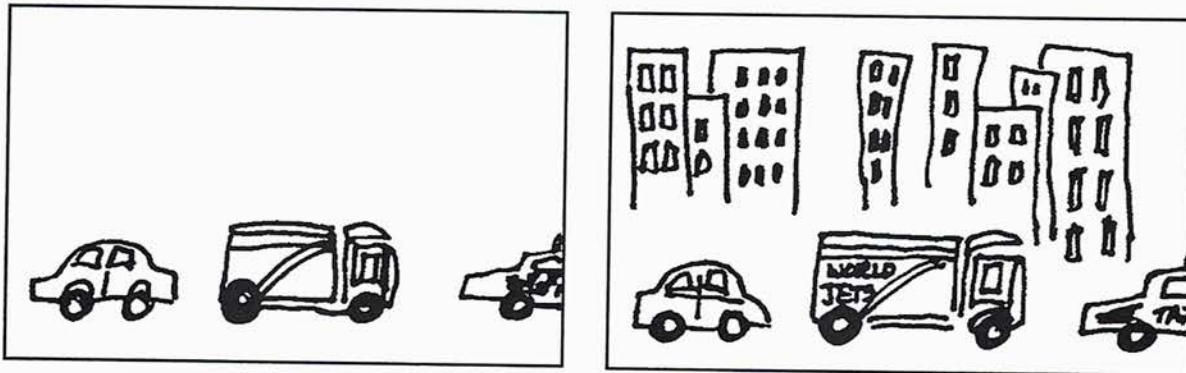
1. Put a selection of cars and trucks on the students' tables. Their first reaction will be that drawing them is too difficult. Assure them that when they learn to see the simple shapes in the cars and trucks, it will not be too difficult.
2. Demonstrate how to draw a truck by holding it up and drawing it, shape by shape.



- Optional: Provide a warm-up paper and take them through a drawing step-by-step or have them practice a car and truck before starting on their big paper.
- Students will have a folded paper in front of them. Point out that the fold should be at the top when they start drawing.
- Demonstrate or show a prepared sample. Students will draw either one row of larger cars going in one direction or draw a road or freeway with a line down the middle and cars going in two directions.



- Goal: Draw the cars and trucks with simple shapes. Then draw the details you see on the models. Color with marking pens.
- When the cars and trucks are drawn, open the folded paper. Demonstrate or show your sample, pointing out the next step.



- Instruct students to draw a city on the top half of the paper using shapes and lines.

ASSESSMENT:

- Did the artist fill up the whole paper?*
- Did the artist use simple shapes and lots of details on his/her cars and trucks?
- Do the cars and trucks in the picture show that the artist looked carefully at the models?

The Queen of Hearts

Kindergarten

Drawing Lesson

Concepts:

1. You can tell the action of a story with pictures.
2. The nursery rhyme, The Queen of Hearts, has four actions.
3. An action strip is a series of frames or boxes, each with a picture that tells the action of a story in a certain sequence.

Materials:

Motivational: Costumes for acting out The Queen of Hearts. You will need a costume for the Queen, the King and the Knave. Put felt hearts on the costumes. Create a plate of tarts out of paper or bring real ones to class and have fun eating them at the end of the lesson. **Other:** A book of Nursery Rhymes, practice paper and pencil, colored marking pens and an action strip. This is a 6" x 18" paper that has been folded in half twice to make creases that mark off 4 equal sections of the strip.

Procedure: Show the videotape lesson to the students.

1. Read the nursery rhyme, The Queen of Hearts. This is the rhyme:

The Queen of Hearts,
She made some tarts,
All on a summer's day.

Action 1 - The Queen makes the tarts.

The Knave of Hearts,
He stole the tarts
And took them clean away.

Action 2 - The Knave steals the tarts.

The King of Hearts,
He called for the tarts,
And scolded the Knave full sore.

Action 3 - The King calls for the tarts
and scolds the Knave.

The Knave of Hearts,
He returned the tarts
And vowed he steal no more.

Action 4 - The Knave returns the tarts.

2. Discuss the action of the story as listed above.
3. Dress three class members in costumes and have them act out the story.

4. Review the four actions.
5. Hang costumes in front of the class where everyone can see them.
6. Optional: Students can do warm-up drawings on a warm-up paper.
7. Draw the 4 actions of the story with pencil and go over with colored marking pens.

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Action Strip

ASSESSMENT:

1. Does the student artist tell the four actions of the story in his/her action strip?
2. What details has the student artist added to tell the story?

A Portrait of Me

Kindergarten

Self-Expression Lesson

Concepts:

1. Things to remember when I draw myself are:
 - a. My arms bend at the elbows.
 - b. My legs bend at the knees.
 - c. My arms are long. My hands touch the sides of my legs below my hips and above my knees when I hang them down at my sides.
 - d. I have a neck between my head and my shoulders.
 - e. My eyes are in the middle of my head - even with my ears.
2. Every person is different from every other person.
3. I can draw things better if I look at them carefully.
4. I can draw my face by feeling the lines of my eyebrows, eyes, nose and lips.
5. It is good to make figures big to fill up the paper, so people can see them better.

Materials:

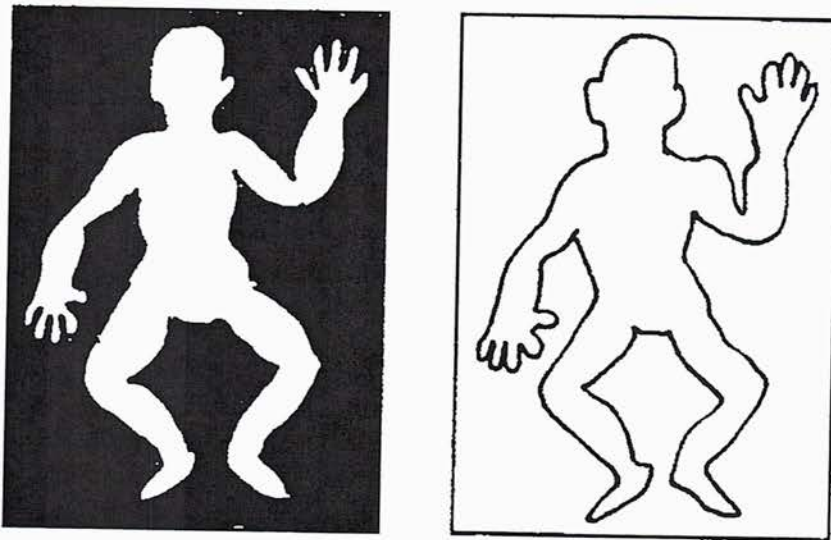
One pattern per child (pattern provided). Store and pass out patterns in letter sized envelopes. 12" x 18" black paper and 12" x 18" white drawing paper per student. Pencils, erasers, fine and thick tipped marking pens.

Procedure:

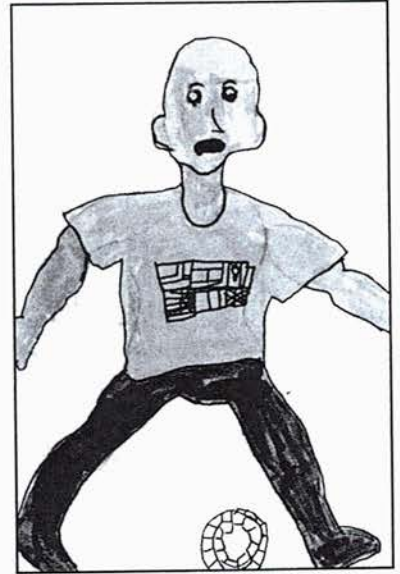
Preparation: Make copies of the pattern provided for the body parts. Cut them out and put them in an envelope. You need one pattern set per student. Save the patterns. Have students put the pieces back in the envelope and return them after they use them.

1. "Today we are going to draw ourselves. We are going to make ourselves big, so that our drawing fills up the paper. This is going to be the best drawing we have ever made of ourselves because we are going to pay attention to some things we have never noticed before."
2. Demonstrate how the body moves at the joints. Show the class how your arms bend at the elbows, how your legs bend at the knees, how your head turns on your neck, etc.

- Cut one of your patterns out of felt. Show the students the body part pieces. Arrange them on a felt board, showing them how they can change the figure by moving the arms and legs at the elbows and knees.
- Instruct students to remove the body patterns from their envelopes.
- Remove the felt pieces from the background felt. Now instruct students to work along with you, placing their body pieces on the black paper. Starting with the head, add one piece at a time; first add the torso, then the legs, then the upper arms, and finally the lower arms and hands. Encourage them to pose their figures in positions other than standing.
- When the figure is posed, the student will carefully place the white paper over the black and trace the posed figure with pencil.



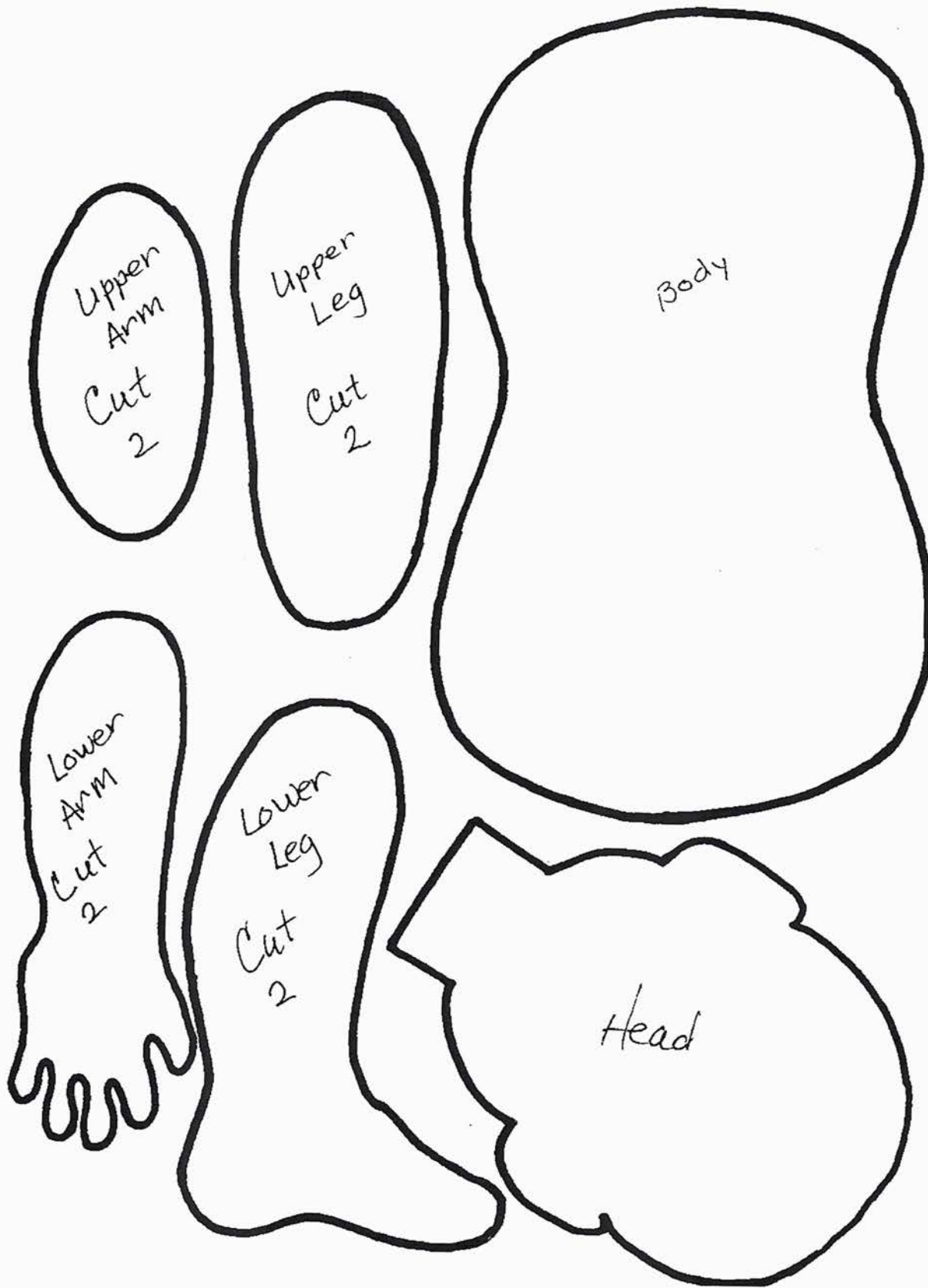
- Next, instruct students to put the pattern back in the envelopes. Pick these up.
- Draw the face next. Instruct students to draw an imaginary line through their face where the ears are. "What is on this line?" (The eyes) Have the students trace the shape of their eyes with their fingers and try to draw what they feel. Follow the same procedure for the eyebrows, nose and the lips. Trace the line between the lips and draw it first. Discuss how some people's lip line turns up in the corners and some turn down. Some lip lines dip down in the center.
- Next talk about hair. Is it curly, straight, soft, thick, thin?
- Instruct them to look at every detail of their clothing.
- After the features are drawn, switch to colored marking pens. Only the figure outline and face are done with pencil. Draw clothes over the pencil lines.



Examples of Student Artwork

ASSESSMENT:

1. Of whom is this a portrait? Can you identify the person?
2. How has the artist made the portrait look like himself/herself?



The Happy Little House

Kindergarten

Self-Expression Lesson

Concepts:

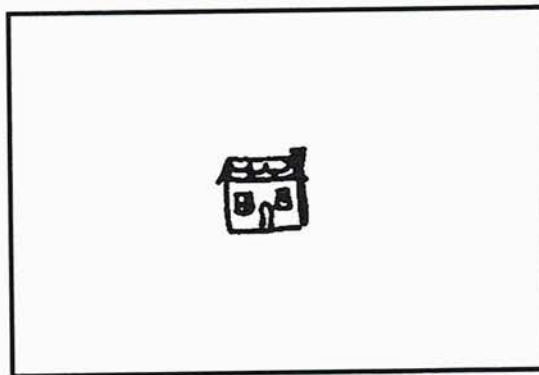
1. Outdoor colors change with each season.
2. The leaves on the trees change colors in spring, summer and autumn, and they fall off the trees in winter.
3. Activities change when the seasons change.
4. Pictures can tell a story.
5. We can tell what season it is in a picture by looking at the colors and/or the activities.

Materials:

18" x 24" white paper (spring, summer, autumn), 18" x 24 " light blue paper (winter), tempera paints (red, yellow, blue, white, black), paper plates, sponges in containers, brushes, warm-up paper.

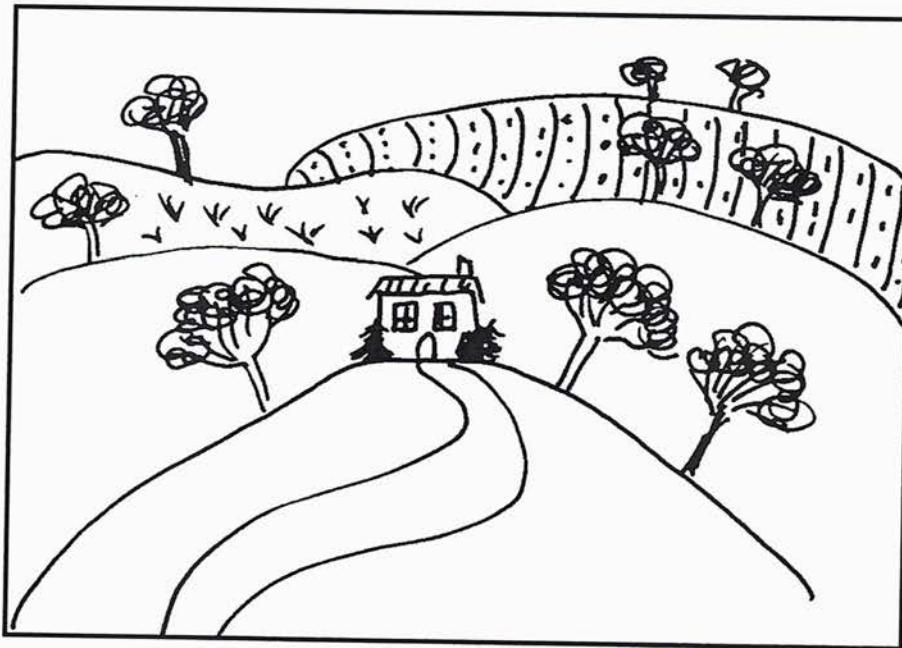
Procedure:

Preparation: Draw a "Happy Little House" in the middle of each paper with chalk. This will help the students get started with their compositions.



1. Show the videotape. Discuss the story, The Happy little House. Ask, "What colors did we see in each season? What activities in each season made the 'Little House' happy?" If available, show pages from the book, The little House by Virginia Lee Burton.
2. "Today we are going to do a painting of the 'Happy little House'. First you must decide what season you want to paint. If you want to do a winter painting, you will need to work on blue paper."

3. If you have prepared one, show the class a sample. Start by asking the students what season you have painted. Talk about how you have used the colors of the season you have chosen. This is optional. If students have seen the children's samples on the videotape lesson, they will know what to do..
4. Give the students red, yellow and blue tempera paint on one paper plate. You can put white in the middle of this plate or on a separate plate. Always put black on a separate plate or in a paper cup.
5. Do a quick warm-up with the students. Practice using the paint without water added. Then have students add a little water to their brushes and paint with the diluted paint. Have them change colors and stress how important it is to rinse the brushes to get the color out and to blot to get the excess water out. Controlling water is often difficult for young children.
6. Paint your "Happy Little House" on a hilltop. Show the story on the video a second time if needed. Put trees in your painting to help you show the season. Fill the paper with hills. This will provide a large area to show the colors of the season.



Note: The title page of this manual contains a student example of this lesson.

ASSESSMENT:

1. Can you tell what season the artist has painted? What colors has the artist used?
2. Did the artist fill up his/her whole paper?

Zoo Animals

Kindergarten

Media Exploration Lesson

Concepts:

1. Animals in the zoo have different shapes.
2. Animals in the zoo have different textures and patterns on their skin and fur.
3. We can draw with white glue.
4. White glue dries transparent and creates ridges providing borders or outlines for color.
5. Colored chalk can be drawn or pressed on the paper and then smoothed out and spread around by rubbing with a finger.
6. Two or more colors of colored chalk can be blended together on the paper by rubbing and blending the colors with a finger.

Materials:

Part 1: 12" x 18" black paper, a pencil or yellow chalk and white glue (must be clog-free), plastic and wooden models of zoo animals. **Part 2:** The finished and dried zoo animal drawings from Part 1, colored chalk in flat containers, damp sponges for fingertips, plastic and/or wooden zoo animal models.

Procedure: **SHOW THE VIDEO LESSON TO THE STUDENTS.**

Part 1:

Preparation: Prepare glue bottles. Be sure they are clog-free. Collect zoo animal models. Put a selection on each table.

1. Look at the videotape.
2. Discuss the different animals you see in the zoo. Ask students to describe their favorite zoo animal. Discuss their shapes and textures.
3. Point out the zoo animal models on the tables. Hold one up. Show your sample. Post a black paper and, by drawing with yellow chalk, show students how to fill up their papers with a large animal. Instruct them to look carefully at the animal model while drawing.
4. Demonstrate how to draw with glue by squeezing the bottle slightly and pulling the glue bottle along the line at the same time. Explain that these drawings will have to dry for 24 hours before going on to the next step.
5. Optional: Draw an animal on a warm-up paper before drawing on the black paper.
6. Draw over all lines with white glue.
7. Let glue drawings dry for 24 hours.

Part 2:

1. Direct the students to place the animal models that they used for their glue drawings in front of them.
2. Pass out the dried zoo animal drawings. Discuss how the glue has dried transparent and created line ridges on the paper.
3. Direct students to study their zoo animal models closely, especially for colors and patterns.
4. Show students how to color their glue drawings by putting chalk on the paper and then smudging it in the space with a finger. Also demonstrate how two colors can be blended together by rubbing with a finger.
5. Fill animal drawings with color.
6. Optional: When finished, students may spray lightly with hair spray to “fix” the chalk.

ASSESSMENT:

1. Has the student artist looked carefully at the lines and shapes of the animals?
2. Has the student artist drawn continuous smooth lines with the glue?
3. Has the student artist created texture and pattern with the glue and chalk?
4. What has the student artist done to make the zoo animal recognizable?

Georgia O'Keeffe

Kindergarten

Artist Appreciation Lesson

Concepts:

1. Georgia O'Keeffe is a famous American painter who painted flowers, greatly magnifying them. She painted flowers so big that they went off the edges of the paper.
2. It helps the artist to look closely at things when drawing or painting them.
3. The insides of flowers are filled with delicate, colorful, tiny parts.

Materials:

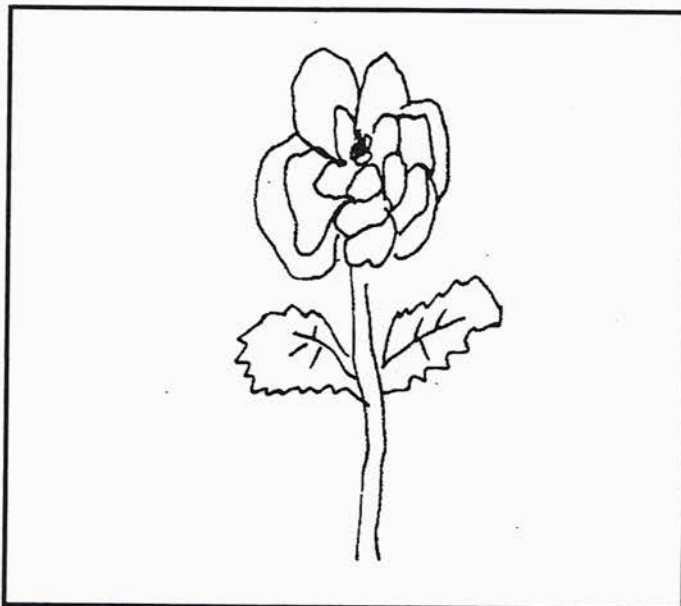
Fresh flowers - one for every student, 12" x 12" white paper, watercolor pans, crayons, water, brushes, and sponges.

Procedure: **SHOW THE VIDEO LESSON TO THE STUDENTS.**

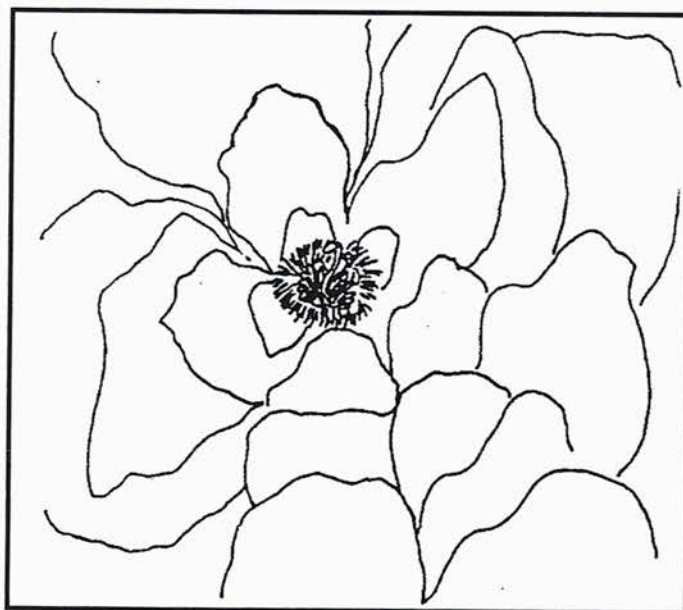
1. "As you can see, today the subject of our paintings will be flowers."
2. "But we are not going to paint flowers just as we see them, because we are big and flowers are small. Instead, we are going to pretend that we are bees entering the flower. The flower will be big and we will be small."
3. There was an American painter who painted like this. Her name was Georgia O'Keeffe. Here is something she said about painting flowers:

"A flower is relatively small," she wrote in 1939. "Everyone has many associations with a flower -- the idea of flowers. You put out your hand to touch the flower -- lean forward to smell it -- maybe touch it with your lips, almost without thinking -- or give it to someone to please them. Still -- in a way -- nobody sees a flower -- really, it is so small -- we haven't time -- and to see takes time, like to have a friend takes time. If I could paint the flower exactly as I see it, no one would see what I see because I would paint it small like the flower is small. So I said to myself -- I'll paint what I see -- what the flower is to me, but I'll paint it big and they will be surprised into taking time to look at it -- I will make even busy New Yorkers take time to see what I see of flowers."*
4. At this point, show as many examples of Georgia O'Keeffe flower paintings as you can gather. There are several excellent books in print and some very large, beautiful posters. Suggestions include:
 - a. An Orchid, 1941.
 - b. The White Trumpet Flower, 1932.

- c. Red Poppy, 1927.
 - d. Black Iris, 1926.
 - e. Two Jimson Weeds, 1938.
 - f. Two Calla Lilies on Pink, 1928.
5. Demonstrate on a square paper, posted where all can see, how to draw the flower on the paper. Or review verbally the demonstration given on the videotape. Below is the concept you want to convey.



Not small like this.



Paint big like this

6. On the table, in front of the room, place pails of fresh flowers - all kinds.
7. Have each student come up to the table, and select a flower.
8. They will look closely at their flowers and outline the petals of their flowers with crayon.
9. The flower is going to be big and cover or run off the paper.
10. After they have carefully drawn the flower, they will paint it with watercolors.

ASSESSMENT:

1. Has the artist filled up the whole paper with a flower?
2. How has the artist shown that he/she has looked closely at the flower?

* O'Keeffe, Georgia. Georgia O'Keeffe. New York, NY: Penguin Books, Viking Press, 1985, P. 23.

Chronology

Georgia O'Keeffe 1887-1986

1. Georgia O'Keeffe was born in Sun Prairie, Wisconsin on November 15, 1887 to Francis and Ida O'Keeffe.
2. When Georgia was about twelve, she and her sisters took private art lessons in their home. The next year they took painting lessons from a local artist.
3. O'Keeffe studied at the Chicago Art Institute and the Art Students League in New York.
4. During 1909-10, O'Keeffe taught drawing and was a free-lance commercial artist in Chicago.
5. She continued to teach in the South (University of Virginia and West Texas State Normal College) between 1912 and 1917, while she returned to study at Teachers College, Columbia University.
6. In 1916, O'Keeffe was introduced to the art world in an exhibition by the photographer Stieglitz, who later became her mentor, art dealer and husband.
7. In 1923, she opened a successful one-woman show at the Anderson Galleries.
8. O'Keeffe was married to Stieglitz on December 11, 1924.
9. In the late 1920's, O'Keeffe moved to New Mexico.
10. O'Keeffe was hospitalized in 1933, following a nervous breakdown.
11. In 1943, the Art Institute of Chicago offered O'Keeffe's first major retrospective.
12. On July 13, 1946, Stieglitz died.
13. In 1959, O'Keeffe traveled to Asia, the Middle East and Europe.
14. In October of 1960, she held her first large exhibition since 1946 at Worcester Art Museum.
15. In 1970, O'Keeffe opened a major retrospective of her work at New York's Whitney Museum.
16. On March 6, 1986, at the age of 98, O'Keeffe died peacefully in Santa Fe, New Mexico.
17. O'Keeffe lived to see many of her 900 works of art exhibited in major museums. She received many awards, including the highest honor for a civilian: the United States Medal of Freedom.

Artists' Biographies for the Art Reference Guide. The Shorewood Collection. Sandy Hook, CT: Shorewood Press, 1986. P.55.

O'Keeffe, Georgia. Georgia O'Keeffe. New York, N.Y.: Penguin Books, 1979, P. 110-111.

Little Bear in a Big Chair

Kindergarten Drawing Lesson

Concepts:

1. The surroundings of an object can make it appear to be big or small.
2. It helps to look at a model when drawing something.

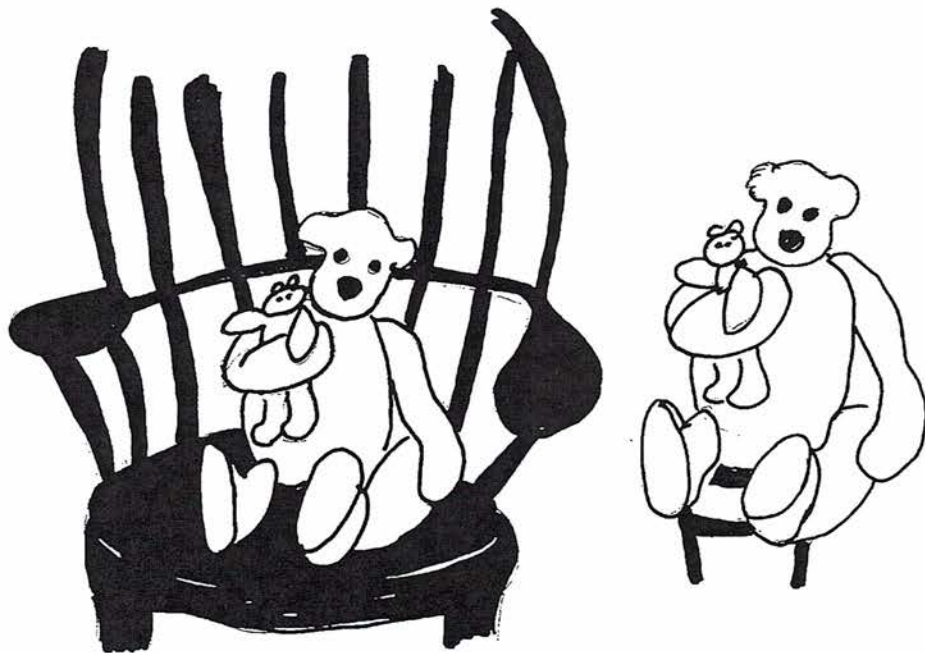
Materials:

Motivational: Teddy bears of all sizes in chairs of all sizes, the book, Where's My Teddy? by Jez Alborough. Other: 12" x 18" white paper, warm-up paper, fine tipped black marking pens, colored chalk, liquid starch in flat containers, damp sponges for fingertips.

Procedure:

Preparation: Put Teddy bears of all sizes around the room on tables. Try to gather small chairs and large chairs for the bears.

1. Watch the video taped lesson. If available, read Where's My Teddy? by Jez Alborough.
2. Discuss how things appear large or small, dependent on their surroundings. In the story, the real bear's Teddy looks like a giant to Eddie, but to the bear, who is huge, it is a very normal sized bear.



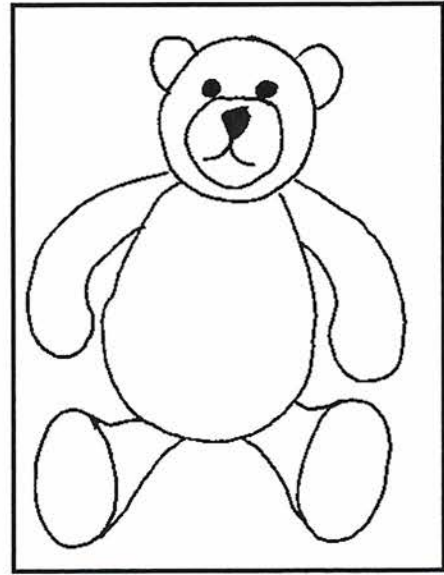
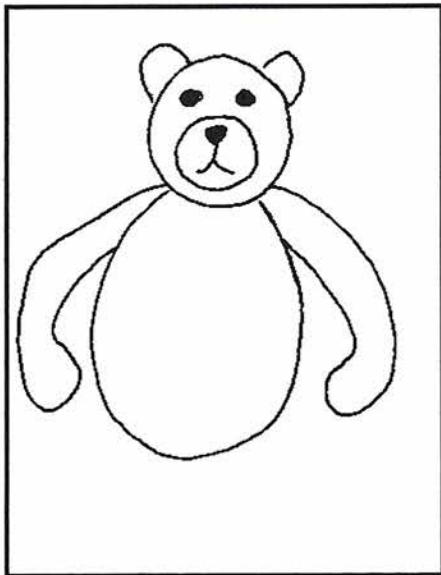
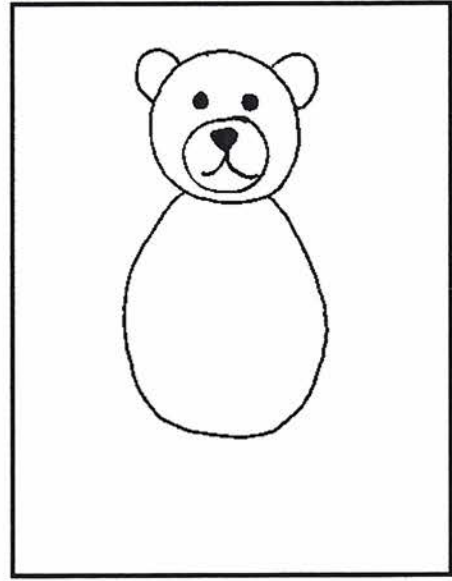
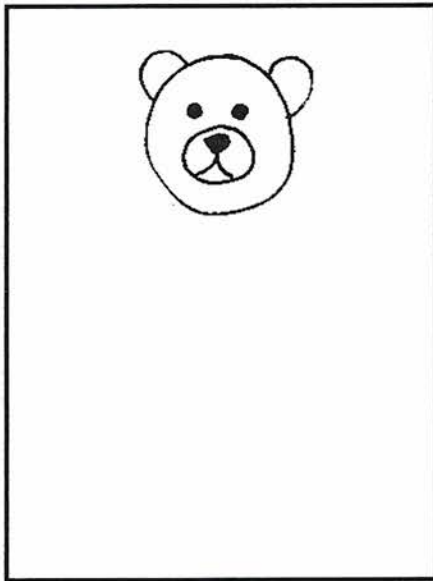
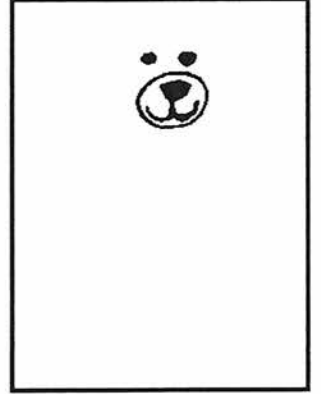
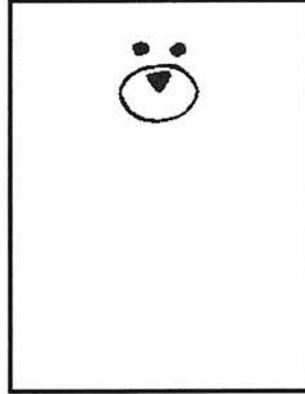
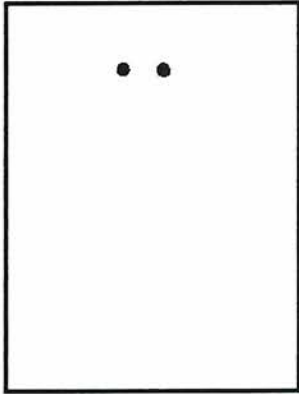
3. Move the Teddy Bears around from chair to chair to illustrate the point.
4. Do a "bear" warm-up. -Hold up a bear and go through the drawing step-by-step, or use the warm-up on the video, putting it on pause while the students do each step. The taped warm-up is illustrated on the back of this page.
5. When the warm-up is finished, the students are ready to draw their Teddies. Their job is:
 - a. Select a Teddy to draw.
 - b. Decide if the Teddy is going to be big or small.
 - c. Make the Teddy fill up the paper. Show his size by the size of the chair he is sitting in. If the chair behind him is big, he will look small; if the chair behind him is small, he will look big.

Note: An example of student work is shown on the cover of this manual.

ASSESSMENT:

1. Is this a big bear or a little bear? How can you tell?
2. What has the student artist done to show you that this is a big or a little bear.

TEDDY BEAR WARM-UP



GLOSSARY OF TERMS

ABSTRACT ART: A style of artwork that has no distinguishable subject-matter. It does not look real. It is an arrangement of color and forms independent of the natural world.

APPLIQUE: A decoration made by cutting out designs from one piece of material (usually cloth) and applying it onto a background surface (usually by sewing).

ARMATURE: A type of frame, often but not necessarily of metal or wire, that is firm and will support clay, plaster, papier mâché or other modeling materials.

ASSEMBLAGE SCULPTURE: A type of sculpture made by joining gathered objects or parts of objects together.

BALANCE: In a composition, the parts are arranged to have the appearance of equal importance.

BISQUE: A term referring to the first firing of pottery, which has not been glazed.

BLACK-FIGURE VASE PAINTING: A method used by the ancient Greeks of applying black glaze on natural clay rather than over a layer of glaze.

BLEED: A term describing a technique in which artists allow thin washes of watercolor or other medium to run together, combining with other areas.

BLIND CONTOUR DRAWING: A type of drawing in which the artist's full attention is focused on moving his eyes slowly around the outside edge of an object, while at the same time and at the same speed, the artist's pencil is recording what he sees. The eyes are always on the subject, not on the paper.

BLOCK PRINTING: A method of printing, usually using carved wood or linoleum, in which a different block must be used for printing separate colors.

CARICATURE: An exaggerated, satirical, often humorous portrait of a person.

CARTOON: A term usually meaning a humorous drawing.

CARTOON CHARACTER: A simplified or stereotyped drawing of a character type with exaggerated features to help identify it.

CAVE ART: Stone age paintings, drawings and carvings found in caves in France and Spain.

CERAMICS: All objects made of fired clay.

CHINESE DRAGON: A mythical animal believed to have fantastic and magical powers over the earth.

CLIPPER SHIPS: Large sailing ships designed for speed in the 19th century .

COIL POTTERY: A type of pottery made by rolling out coils of clay with your hands, and then wrapping the coils around and on top of each other to create a pot.

COOL COLOR: The colors in the varieties of blue, green and violet, which remind people of cool things. These colors appear to recede or move away from the viewer.

COLLAGE: Artwork made up of bits of pieces of paper, fabric or other materials adhered to a surface.

COLOR: A term describing a specific wavelength or frequency of light. All colors are contained in white light.

COLOR WHEEL: A circular diagram showing how colors are mixed from the three primary colors (red, yellow and blue) to create secondary and tertiary colors. It is also used to explain complementary colors and the relationship of warm and cool colors.

COMPLEMENTARY COLORS: There are three primary colors (red, yellow and blue). A complementary color of any primary color is the combination of the other two primary colors. Also, two colors are complementary if their pigments when mixed together yield brown. Examples of complementary colors are: yellow and violet, blue and orange, red and green. Complementary colors intensify each other when placed side by side.

COMPOSITION: The organization of shapes, lines and colors on the flat two-dimensional picture plane.

CONTOUR LINE: The line seen where two edges meet.

CONTOUR DRAWING: A drawing technique in which you move your eye very slowly along the outside edge or along any line formed where two edges meet. As your eye moves, your pencil moves - as if your eye and pencil were attached by an invisible string.

CONTRAST: A difference between two things such as light and dark, curvy and straight, thick and thin, etc.

CRAYON-RESIST: A process of picture making in which crayons are colored on the picture surface creating a wax resist to watercolors, which are brush stroked across the entire picture, beading up on the crayoned areas and filling in the other areas.

CROSS-HATCHING: A drawing technique using patterns of parallel, criss-crossing lines to create areas of lights and darks.

CUBISM: A movement in art in which objects are depicted from the point of view of what is known about their appearance rather than what can be seen from one point of view. Pablo Picasso and Georges Braque were the main exponents of CUBISM.

DESIGN: An artwork which has a planned arrangement of parts. It also refers to the overall conception, production and intended use of an object.

EXPRESSIONISM: A movement in modern art in which artists are more concerned with emotional response to a subject than representing it precisely. Distortion of shapes and forms, as well as the use of "wrong" colors, are two devices used to project emotions.

FANTASY ART: Art work meant to look unreal, imaginary or dreamlike.

FAUVISM: A group of artists, linked by friendship and mutual admiration, who painted outdoor scenery together (1904-1908). Their work was characterized by the use of pure, brilliant color, broken form, open canvas, and bold juxtapositions of broad complementary color areas on thickly painted surfaces.

FOREGROUND: The part of a picture that seems near or close to you.

FIGURE: A representation of the human form.

FIRING: A process of heating clay objects in a kiln to harden or to fuse a glazed surface.

FIXATIVE: A transparent liquid sprayed on artwork in order to seal or protect the surface from smearing, running or being damaged. It is often used on pastel, chalk or charcoal drawings.

FOLK ART: Art belonging to a group of artists or craftsmen who have no formal art training and which belongs to a certain culture or cultural tradition.

FORESHORTENING: The principles of perspective applied to the drawing of a figure in order to make it appear three-dimensional. Drawing things as they are perceived, not as they actually are in reality.

FORM: The form of an object is the combination of all its characteristics, including shape, size, texture, color, tone and movement.

FORMAL BALANCE: The plan in artwork such that one half of it looks very much like the other half.

GLAZING: In ceramics, the process of applying silicates to the surface of a ceramic piece which, when fired in a kiln, melts down and becomes glossy, decorating and protecting the piece.

GREEK ART: Art of Greece, spanning a period from 700 to 27 BC, usually divided into five periods, each having its own characteristics ranging from the development of rigid stylized art typical of Egyptian Art to a naturalistic idealized representation of the human figure.

GREEK OL YMPICS: Athletic competition and games dating back to 776 BC, taking place in Olympia, Greece.

GRAPHIC ART: Art that includes lettering and is used for books, posters and other materials.

HALF-TONE: Any tone or shade which is somewhere between the lightest and darkest extremes of its range.

HORIZON LINE: The line across the picture plane which is at the artist's eye-level and, in outdoor drawings, appears to be where the sky touches the earth.

HUICHOL INDIANS: A group of Indians living in the Sierra Madre Occidental of western Mexico.

ILLUSTRATION: A drawing or painting that interprets or explains a written text.

IMPRESSIONISM: A movement in art originating in France in the 1870's in which artists attempted to show the effects of light on color, applying bright, high-key color in broken brush strokes and allowing the eye to combine the color. Works were generally painted outdoors.

INFORMAL BALANCE: In a piece of artwork, both sides are different, but of equal importance.

INTAGLIO: A design in art that has been cut below the surface. In printmaking, the design is etched into a plate, which is inked and then pressed onto a paper.

JAPANESE BLOCK PRINTS: Prints made in Japan from pictures carved into wooden blocks, characterized by large masses of flat, subtle color, broken up into pleasing patterns and placement of figures with curving and diagonal line.

KACHINA DOLLS: Dolls made by the Hopi Indians to teach the children about the 300 Kachinas, which are powerful ancestor spirits called upon to bring rain, make crops grow, drive out sickness, etc.

KILN: A special oven or furnace that can be heated to very high temperatures, used for firing ceramics and fusing enamels.

LANDSCAPE PAINTING: A painting in which outdoor, natural scenery is the main subject.

LIFE DRAWING: A drawing of the human figure from a living model.

LIFE-SIZE: A term referring to the same size as the real natural or original object.

LIMNERS: Early American painters who moved from town to town painting signs, houses and portraits.

LINE: The path created by a moving point.

LINEAR PERSPECTIVE: A drawing in which a three-dimensional effect is achieved entirely through line.

LINE DRAWING: A drawing in which line alone is used, and areas of dark and light are achieved through hatching and cross-hatching of line.

MASK: A mold, reproduction or creation of a face or head.

MEDIUM: The material or process used in creation of art (oil paints, pencil, tempera, clay, watercolor, etc.).

MIXED MEDIA: A work of art in which the artist has mixed or combined mediums.

MOBILE: A hanging sculpture with parts that move.

MOLA: A native craft made of layers of brightly colored cloth by the Cuna Indians, who occupy fifty or more islands off the San Blas Archipelago off the Atlantic coast of the Isthmus of Panama.

MOSAIC: Artwork made up of small pieces of glass, tiles, paper, stone, etc.

MODELING: The manipulation and building up of a soft material such as clay or wax.

MURAL: A painting either painted directly on a wall or ceiling or painted on a surface that is attached to the wall.

NAIVE ART: A term used to describe modern painters who paint without training, usually in bright colors with a disregard for perspective. Grandma Moses and Henri Rousseau are two well known naive painters.

NEGATIVE SPACE: The empty space surrounding a line, shape, or form.

NEUTRAL COLORS: In artwork, the neutral colors are brown, black, white and gray.

NON-OBJECTIVE ART: Artwork which is concerned with the design of shapes, colors and lines, and does not attempt to represent any physical objects or figures.

OPAQUE: Something not possible to see through.

PALETTE: The surface on which an artist sets out and mixes his colors to use on a particular painting.

PAPIER MACHE: A process of using shredded or torn paper soaked in a liquid paste to adhere to a surface or form into an object.

PASTEL: A stick similar to chalk, comprised of powdered pigment and a gum binder, coming in three degrees of hardness and requiring a fixative to be sprayed on the surface of the artwork to preserve it.

PATTERN: 1. A decorative design in which shapes, colors or lines are usually repeated over and over in a planned way. 2. Also, a model or guide for making something.

PERSPECTIVE: Artwork in which an illusion of depth is achieved on a two-dimensional surface, usually with line, and which shows the point of view of the artist and the observer.

PIGMENT: In paint, the coloring matter which is derived from natural earth and minerals or synthetic sources.

PORTFOLIO: 1. A carrying case for works of art. 2. A selection of an artist's work.

PORTRAIT: A work of art - painted, drawn, modeled or carved - that is a likeness of a person or animal.

POST-IMPRESSIONISTS: A group of artists in the period 1885 to 1905 interested in the exploration of form in painting, and using bright intensified non-descriptive colors in a decorative fashion.

POTTERY: A term for ceramic objects made of porous clays which have been created with both aesthetic and utilitarian objectives (136).

PRIMARY COLORS: The primary colors are red, yellow and blue. They are the colors from which other colors can be mixed.

PRIMITIVE ART: Another term for naive art used to describe modern painters who paint without training. The art usually displays bright colors and a disregard for perspective.

PRINT: The image made by pressing an inked master block, screen or plate onto a surface.

PROPORTION: The comparison of the size, location or amount of one thing to another.

REALISM: A term describing art showing objects or scenes as they actually appear to the eye.

RELATED COLORS: The colors that are next to each other on the color wheel.

RELIEF SCULPTURE: An image that stands out or projects from a flat background in a carved or modeled work.

REPRESENTATIONAL ART: Artwork in which the subject matter is immediately recognizable, although it may not be completely realistic.

RESIST: A process in which a material is applied to a surface to prevent a liquid from acting on it, as in crayon-resist.

SECONDARY COLORS: Colors obtained by mixing two primary colors together. They are green, orange and violet.

SHADE: The degree a color is darkened by the addition of black.

SHADING: The action of darkening sections of a drawing or painting in various degrees, usually to convey the shape of a figure or object or make it appear to have volume.

SHAPE: The outline, edge or external appearance of a flat object.

SKETCH: A preliminary drawing usually used as a preparation for a general composition or finished work.

SLAB: A form that is solid, flat and thick.

STAINED GLASS: Sections of colored glass usually joined together with strips of leading.

STATUE: A sculptured or carved likeness of something, usually a person or animal.

STATUE OF LIBERTY: A national monument located in New York harbor on Liberty Island.

STENCIL: A reusable pattern made by cutting a design out of a thin but rigid surface. When the stencil is placed on fabric or paper, and paint or ink is brushed over the stencil, the image only appears on the paper or fabric.

STILL LIFE: A subject matter for painting or drawing consisting of an arrangement of inanimate objects.

STYLE: 1. The combination of characteristics that identify a work of art with an artist, school, movement, period or location. 2. An artist's special way of creating art.

SYMMETRY: In artwork, the parts are arranged the same way on both sides.

SYMBOL: Something that stands for or suggests something else by reason of relationship or association.

TACTILE: Three-dimensional, tangible. In art, a term meaning perceptible by touch.

TECHNIQUE: 1. The individual characteristics of a medium. 2. A special method of creating artwork or applying a medium.

TEMPERA: A paint made of powdered pigments mixed with a binder to be used with water as the vehicle.

TEXTURE: The way an object feels when it is touched (tactile texture) or the way an object looks like it feels (visual texture).

TINT: A lighter color value made by mixing the color with white.

STONE: The range of light to dark of any color mixed with black or white.

TOTEM POLES: Carvings done on logs by the Northwest Coast Indians to illustrate the legends and lineage of a clan or family. After poles are carved, they are pulled into a standing position by the whole village.

TRANSPARENT: A term meaning "possible to see through".

UKIYO-E: A form of Japanese art produced from the sixteenth century mostly comprising of wood block prints, incorporating flat areas of bright color and bold designs of landscapes, theatrical plays, everyday life, animals, birds and portraits of courtesans (174).

UNITY: The quality of having all the parts look as if they belong together .

VALUE: The lightness or darkness of a color.

VANISHING POINT: A term in perspective meaning the point at which parallel lines meet on the horizon line.

VARIETY: In art, a term meaning to have different types of colors, shapes or lines.

VICTORIAN HOUSE: A type of house with the characteristics, tastes, and materials typical of the Victorian age. Houses were very decorative with large varieties of wood and shingle designs, leaded windows, and heavy moldings.

VIEWFINDER: A tool used by the artist to aid in drawing and developing composition. It is usually a piece of paper or cardboard with a window cut into it in proportion to the piece of paper being worked upon.

WARM COLORS: Colors that remind people of warm things (red, yellow and orange).

WASH: In art, diluted watercolor or ink which is spread over the surface evenly, usually by applying broad horizontal brush strokes.

WATERCOLOR: A painting medium soluble in water, usually referring to transparent colors.

WEAVING: A process of moving threads, yarns, fibers or other appropriate materials over and under each other to create a design or fabric.

WOODCUT: An art print created by carving into a smooth block of wood, inking it, and pressing it onto a paper or cloth surface.

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