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| **Hexham First School**  **Art and Design** | | | |
| 1. Progression grids for skills across each phase. These should be addressed over a two year cycle. 2. Suggested artists including the work of local artists 3. Links to websites to support the pedagogy and skills of teachers 4. Vocabulary – progressive vocabulary lists organised by phase and cycle | | | |
| 1. **Progression Grids** | | | |
| Work of Artists | | | |
| Key Stage One | | Lower Key Stage Two |
| Study the work of a range of great artists, craft makers and designers and understand the historical and cultural development of their art forms.  Evaluate and analyse creative works using the language of art, craft and design. | | Explore the work of a range of great artists, architects and designers and understand the historical and cultural development of their art forms.  Evaluate and analyse creative works using the language of art, craft and design. |
| Exploring and Evaluating Ideas | | | |
| Key Stage One | | Lower Key Stage Two |
| E1 record and explore ideas from first hand observations.  E2 ask and answer questions about starting points for their work.  E3 develop and share their ideas, try things out and make changes.  E4 describe the differences and similarities between different practices and disciplines, and making links to their own work.  E5 think critically about their art and design work. | | E1 create sketch books to record their observations and use them to review and revisit ideas.  E2 record and explore ideas from first hand observations, experience and imagination and ideas for different purposes.  E3 question and make thoughtful observations about starting points and select ideas for use in their work, recording and annotating in sketchbooks.  E4 think critically about their art and design work. |
| Key Stage One | | Lower Key Stage Two |
| D1 experiment with and control marks made with different media: pencils, rubbers, crayons, pastels, felt tips, charcoal, ballpoints, chalks.  D2 draw lines and shapes from observations using different surfaces.  D3 invent lines and shapes in drawing.  D4 investigate tone by drawing light/dark lines, patterns and shapes.  D5 investigate pattern and texture by describing, naming, rubbing and copying. | | D1 draw for a sustained periods of time.  D2 use a sketchbook to collect and develop ideas from a range of sources  D3 experiment with marks and lines with a wide range of implements e.g. charcoal, chalk, pencil, crayon, pens etc.  D4 experiment with different grades of pencil to achieve varied tone  D5 create texture and pattern in drawing with a range of implements. |
| Digital Media | | | |
| Key Stage One | | Lower Key Stage Two |
| DM1 explore ideas using digital sources i.e. internet, ipads.  DM2 record visual information digitally.  DM3 use a simple graphics package to create images and effects with lines, shapes, colour and texture. | | DM1 explore ideas using digital sources i.e. internet, ipads.  DM2 record, collect and store visual information digitally  DM3 present recorded visual images using software e.g. i motion, Powerpoint.  DM4 use a graphics package to create images and effects with lines, shapes, colours and textures to manipulate and create images. |
| Key Stage One | | Lower Key Stage Two |
| 3D1 manipulate malleable materials in a variety of ways i.e. rolling, joining and kneading.  3D2 explore sculpture with a range of malleable media.  3D3 work safely with materials and tools.  3D4 experiment with constructing and joining recycled, natural and manmade materials | | 3D1 plan, design and make models from observation or imagination.  3D2 develop skills in joining, extending and modelling clay.  3D3 use papier mache to create simple 3D effects.  3D4 experiment with constructing and joining recycled, natural and manmade materials.  3D5 create textures and patterns in malleable materials including clay. |
| Painting | | | |
| Key Stage One | | Lower Key Stage Two |
| P1 use a variety of tools and techniques i.e. brush sizes and types.  P2 mix and match colours to artefacts and objects.  P3 work on different scales.  P4 experiment with tools and techniques e.g. layering, mixing.  P5 name and mix primary colours, shades and tones.  P6 create textured paint by adding material, i.e. sand or plaster | | P1 experiment with different effects and textures including blocking in colour, washes, thickened paint creating textural effects, adding depth and distance.  P2 create different effects and textures with paint.  P3 use language of and mix primary and secondary colours and use tints and shades. |
| Printing | | | |
| Key Stage One | | Lower Key Stage Two |
| PR1 print with a range of hard and soft materials e.g. corks, sponge, fruit and vegetables.  PR2 take simple prints i.e. mono-printing.  PR3 design and build repeating patterns and recognise pattern in the environment.  PR4 create simple printing blocks for press print.  PR5 experiment with overprinting motifs and colour | | PR1 create printing blocks using relief or impressed method.  PR2 develop print techniques i.e. mono-printing, block printing, relief or impressed method.  PR3 create repeating patterns.  PR4 print with two colour overlays. |
| Textiles | | | |
| Key Stage One | | Lower Key Stage Two |
| T1 choose fabrics/threads based on colour, texture and shape.  T2 cut and shape fabric using scissors/snips.  T3 apply shapes with glue or stitching.  T4 apply decoration using beads, buttons, feathers etc.  T5 apply colour with printing, dipping, fabric crayons.  T6 create fabrics by weaving materials, i.e. grass through twigs. | | T1 use a variety of techniques e.g. printing, dyeing, weaving and stitching to create different textural effects.  T2 develop skills in stitching, cutting and joining |
| Collage | | | |
| Key Stage One | | Lower Key Stage Two |
| C1 create images from a variety of media e.g. photocopies, fabric, crepe paper, magazines etc.  C2 collect, sort and group materials or different purposes in different ways/shapes, i.e. texture, colour.  C3 arrange and glue materials to different backgrounds.  C4 fold, crumple, tear and overlap papers/. | | C1 experiment with a range of collage techniques such as tearing, overlapping and layering to create images and represent textures.  C2 use collage as a means of collecting ideas and information and building up a visual vocabulary. |
| Suggested Artists   * Piet Mondrian (Colour, pattern, shape) * Vincent Van Gogh (Colour, impressionism, still life) * Pablo Picasso (Cubism - Surrealism) * Eric Carle (Illustrator – Collage) * Beatriz Milhazes (Colour, abtract art) * Rebecca Vincent (Printmaker, landscapes) - Local * Alberto Giacometti (sculptor) * Andy Goldsworthy (Nature) * Gustav Klimt, Damien Hirst, William Morris (Pattern) | | Suggested Artists   * Quentin Blake (Illustrator) * Thomas Gainsborough (Landscape and Cityscape) * Georgia O’Keeffe (warm/cool colours, simplified forms) * Katrin Auld (photographer)- LOCAL * **Anthony Gormley (Sculpture) - LOCAL** * Antoni Gaudi (Mosaic and Architecture) Link to ROMANS topic * Michelangelo Simoni (Italian Renaissance sculptor and painter) * Clifford Possum Tjapaltjarri (Aboriginal Art) Link to STONE AGE art * LS Lowry (Matchstick figures, collage) * Anselm Keifer (Drawing) * Paul Cezanne (Still life) |
| 1. **Suggested artists** | | | |
| <https://www.accessart.org.uk/> | Access Art offers free sign up with limited accessibilty. Lots of stimulus for warm up activities before completing larger pieces of work, examples of art from a wide range of sources both cultural and historical.  Provides technical knowledge for staff teaching the subject who may not be specialists, as well as lesson plans and examples sequences of learning for students to support progressive teaching of the subject.  The academy has a log in for the art subject leader, who can access resources for professional development, | | |
| <https://www.tate.org.uk/art> | Provide backgrounds of various artists who are or have been exhibited. Useful to share in class to explore, analyse and critically review art work, as well as to develop appropriate understanding of a wide range of artists. | | |
| <https://www.tate.org.uk/art/teaching-resource> | Further support from the Tate Gallery focusing on lesson plans and support materials for the teaching of a variety of artistic features. Mostly aimed at UKS2 and Key Stage Three, and meant to be used in conjunction with a visit to the gallery, therefore would need some adaptation for our pupils. | | |
| <https://www.focus-education.co.uk/blog/weaving-mastery-and-greater-depth-in-the-national-curriculum/> | Blog post about teaching for mastery, with clear structure on how to approach and build on skills to enable pupils to master and embed skills and vocabulary. | | |
|  | Queen’s Hall – CPD for teachers and frequent workshops for children (including at Weekends)  Robinson Gay Art Gallery | | |
| <https://www.paulcarneyarts.com/art-assessment> | Guidance for assessment and feedback in art. | | |
| <https://bit.ly/311m4xz> | NSEAD further guidance for the Art and Design National Curriculum, including progression, supporting learners and technical detail. | | |

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| 1. **Vocabulary: Glossary of Terms and Progressive Vocabulary Map** | | |
| **Glossary of Art Terms**  There are 7 elements of art that children should be exposed to and encouraged to use and discuss. The visual components of **colour, form, line, shape, space, texture,** and **value.** | | |
| **Colour** | [Colour](https://en.wikipedia.org/wiki/Color) is the element of art that is produced when light, striking an object, is reflected back to the eye. There are three properties to colour. The first is [**hue**](https://en.wikipedia.org/wiki/Hue), which simply means the name we give to a colour (red, yellow, blue, green, etc.). The second property is **intensity**, which refers to the vividness of the colour. A colour’s intensity is sometimes referred to as its "colourfulness", its "saturation", its "purity" or its "strength”. The third and final property of colour is its [**value**](https://en.wikipedia.org/wiki/Value_(colorimetry)), meaning how light or dark it is. The terms [shade and tint](https://en.wikipedia.org/wiki/Tints_and_shades) refer to value changes in colours. In painting, shades are created by adding black to a colour, while tints are created by adding white to a colour. | |
| **Form** | The form of a work is its shape, including its volume or perceived volume. A [three-dimensional](https://en.wikipedia.org/wiki/Three-dimensional_space) artwork has depth as well as width and height. Three-dimensional form is the basis of [sculpture](https://en.wikipedia.org/wiki/Sculpture). However, [two-dimensional](https://en.wikipedia.org/wiki/Two-dimensional_space) artwork can achieve the illusion of form with the use of [perspective](https://en.wikipedia.org/wiki/Perspective_(visual)) and/or [shading](https://en.wikipedia.org/wiki/Shading) or modelling techniques. [Formalism](https://en.wikipedia.org/wiki/Formalism_(art)) is the analysis of works by their form or shapes in [art history](https://en.wikipedia.org/wiki/Art_history) or [archaeology](https://en.wikipedia.org/wiki/Archeology). describes volume and mass. | |
| **Line** | [Lines](https://en.wikipedia.org/wiki/Line_(geometry)) and [curves](https://en.wikipedia.org/wiki/Curve) are marks that span a distance between two points (or the path of a moving point). As an element of visual art, line is the use of various marks, outlines, and implied lines during artwork and design. A line has a width, direction, and length. A line's width is most times called its "thickness". Lines are sometimes called "strokes", especially when referring to lines in digital artwork. point that moves through space | |
| **Space** | Space is any conducive area that an artist provides for a particular purpose. Space includes the background, foreground and middle ground, and refers to the distances or area(s) around, between, and within things. There are two kinds of space: [negative space](https://en.wikipedia.org/wiki/Negative_space) and positive space. Negative space is the area in between, around, through or within an object. Positive spaces are the areas that are occupied by an object and/or form. | |
| **Shape** | Shape refers to a 2-dimensional, enclosed area. Shapes could be geometric, such as squares, circles, triangles etc. | |
| **Texture** | Texture, another element of art, is used to describe how something feels or looks. e.g. her hair was smooth. Smooth is a texture, same as bumpy, hard, light, clear, rough and many more. way something feels. can be simulated or real. | |
| **Value** | Value is the degree of lightness and darkness in a colour. The difference in values is called **contrast**. Value can relate to shades, where a colour gets darker by adding black to it (**shade**), or **tints**, where a colour gets lighter by adding white to it. | |
| **Key Stage One**  **Pupils should be exposed to and encouraged to use the vocabulary listed below not only in art lessons but across the curriculum where sketching, observations and self-evaluation is required.** | | |
| **Observation** | | The action or process of closely observing or monitoring something or someone. |
| **Differences** | | How is an **artefact, painting, sculpture, sketch** different to another? Can they **compare**? |
| **Similarities** | | Can you **identify** any features of the **artefact, painting, sculpture, artist, sketch** different to another that art the same? |
| **Foreground** | | Draws your **eye** to the front or middle of a piece. |
| **Background** | | The **space** behind the **foreground**. What is the eye not immediately attracted to? |
| **Drawing** | | |
| **Layer** | | Use more than one type of media in a piece |
| **Pattern** | | Can be seen in the **natural** and built world. It is related to mathematics, decoration, **symbolism** and **cultural styles** throughout history. |
| **repeating** | | do (something) again or more than once. |
| **thick** | | **Wide**- apply hard/more **pressure** |
| **thin** | | **Small**- apply light/less **pressure** |
| **Smudge/blend** | | To use a **tool** or finger to **merge** two or more colours together to create another colour or **texture** |
| **Collage** | | a piece of art made by sticking various different materials such as **photographs** and pieces of paper or fabric on to a backing. |
| **Sketch** | | When we draw something (in every subject) we sketch using small **short strokes** that can be **developed**. |
| **Line** | | Lines are used to:   * Delineate **shapes** * **Indicate volume** * **Describe** * Make **patterns** * **Express** emotions   They can be:   * **Bold** or **sensitive** * **Angled** or **curved** * **Soft** or **hard** |
| **Shape** | | Shapes are easily recognised and immediately understood. They can form symbols and can be **2D** or **3D**. |
| **Colour** | | Can be used to convey **feelings, emotions, atmosphere, moods and ideas.** Children’s ability to **select, mix** and **apply** colour helps them to communicate. Whilst some media is suitable (paint, coloured pencils with sufficient range of colour) felt tips are not suitable for this purpose. |
| **Tone** | | Tells us how much **light** and **dark** can be seen. Tone can help to suggest **volume** or **depth.** |
| **Shade** | | Change the **pressure** applied to the **media** to add **texture** and colour. |
| **Painting** | | |
| **Types of paint: Acrylic, water colour etc.** | | Can the children choose the best type of paint for their project? |
| **Brush mark** | | The textural effect by the bristles of a brush on a painted surface. Can they children deliberately create different brush marks? |
| **Tools** | | A **physical** item used to create art. |
| **Printing** | | **Printmaking** is creating a printing plate and creating paters using different materials. |
| **Technique** | | The **tools** they have used as artists so far. |
| **Brush size** | | Children should be taught to choose a tool based on the project. I.e smaller **fine** brush for water colours/ small areas. Larger harder brushes for painting large areas. |
| **Colour match** | | Using colour mixing to create a specific **tone/shade** of a colour |
| **Colour mix** | | **Combining** colours to match natural and man-made objects. |
| **Artefact** | | an object being observed made by a human being, typically one of **cultural** or **historical** interest. |
| **Primary colours** | | A group of colours from which all other colours can be obtained by **mixing**. (red, yellow and blue) |
| **Secondary colours** | | A colour resulting from the mixing of two primary colours. |
| **Warm colours** | | The phrase warm colour is used to describe any colour that is vivid or **bold** in nature. Warm colours are those that tend to advance in space and can be overwhelming. Examples of warm colours include red, yellow and orange (think exciting fire and volcanoes). Contrast with cool colours. |
| **Cold colours** | | The phrase cool colour is used to describe any colour that is **calm** or **soothing** in nature. Cool colours are not overpowering and tend to recede in space. ... Examples of cool colours include green, blue and violet (think calming blue waters). |
| **Shade** | | To make a colour darker by adding black. |
| **Tint** | | To make a colour lighter by adding white. |
| **3D Form** | | |
| **Manipulate** | | The artist to make a change |
| **Care** | | Children should understand how to treat different materials based on how durable they are. |
| **Rolling** | | Turning media over and over repeatedly. |
| **Kneading** | | **massage** or **squeeze** with the hands. |
| **Shaping** | | Using tools or hand to manipulate media into a specific shape |
| **Sculpture** | | make or **represent** (a form) by **carving**, **casting**, or other **shaping techniques**. |
| **Malleable** | | Easily moved/changed. |
| **Texture** | | Can be seen, felt and built upon. The illusion of texture can be created in 2D work but it is easiest to achieve in 3D world. |
| **Construct** | | Build or make |
| **Join** | | Put together |
| **Natural** | | existing in or derived from **nature**; not made or caused by **humankind**. |
| **Man made** | | made or caused by human beings (as opposed to occurring or being made naturally). |
| **Recycled** | | Can the children experiment and construct different materials more confidently? |
| **slip** | | A **slip** is a liquid mixture or slurry of clay and/or other materials suspended in water use to **join** pieces of clay together. |
| **form** | | Shapes **form** an object whether it’s done in modelling work or illustrating through drawing or painting. It is possible to create form in **2D** work but it is easier in **3D** work. |
| **Evaluating** | | |
| **Annotate** | | To **add notes** to (a text or diagram) giving **explanation** or **comment**. Adding opinions and ideas to others’ art work or **reflecting** on their own. Pupils should be encouraged to express their thoughts and **emotions** towards artists, concepts and pieces of artwork and add annotations in each art lesson. |
| **Develop** | | Art work should never be marked as incorrect. Children should be **encouraged** to develop their artwork rather than find negatives to improve. |
| **Lower Key Stage Two**  **Pupils should be exposed to and encouraged to use the vocabulary listed below not only in art lessons but across the curriculum where sketching, observations and self-evaluation is required.** | | |
| **Observation** | | The action or process of closely observing or monitoring something or someone. |
| **Differences** | | How is an **artefact, painting, sculpture, sketch** different to another? Can they **compare**? |
| **Similarities** | | Can you **identify** any features of the **artefact, painting, sculpture, artist, sketch** different to another that art the same? |
| **Foreground** | | Draws your **eye** to the front or middle of a piece. |
| **Background** | | The **space** behind the **foreground**. What is the eye not immediately attracted to? |
| **Follow creative process plan, design, make** | | Pupils should be taught to plan their pieces of artwork beginning with experimentation with techniques, texture and media. |
| **Adaptation** | | Pupils should be made aware of the need for adaptation based on the purpose of their art work i.e can they identify media that meets the needs of the brief? |
| **Sources** | | Pupils are to collect and record visual information from difference sources similar to a scrapbook. |
| **Variation** | | Pupils should be encouraged to use deliberate variation in line texture tone, colour, shape and pattern for a purpose. |
| **Drawing** | | |
| **Grades of pencil** | | Experiment with the different grade practising, shading and adding texture. |
| **Scale** | | Size in relation to the page, can the children increase and decrease the scale of their sketch? |
| **Symmetry** | | Symmetry is when two or more parts are identical after a flip, slide or turn. The simplest type of Symmetry is "Reflection" (or "Mirror") Symmetry. Can The pupils identify and create symmetry? |
| **Refine and alter** | | Similar to the ‘Review’ section of the TEEP cycle, pupils should be encouraged to refine and alter their art work in each lesson. |
| **Layer** | | Use more than one media in a piece |
| **Pattern** | | Can be seen in the **natural** and built world. It is related to mathematics, decoration, **symbolism** and **cultural styles** throughout history. |
| **repeating** | | do (something) again or more than once. |
| **thick** | | **Wide**- apply hard/more **pressure** |
| **thin** | | **Small**- apply light/less **pressure** |
| **Smudge/blend** | | To use a **tool** or finger to **merge** two or more colours together to create another colour or **texture** |
| **Collage** | | a piece of art made by sticking various different materials such as **photographs** and pieces of paper or fabric on to a backing. |
| **Sketch** | | When we draw something (in every subject) we sketch using small **short strokes** that can be **developed**. |
| **Line** | | Lines are used to:   * Delineate **shapes** * **Indicate volume** * **Describe** * Make **patterns** * **Express** emotions   They can be:   * **Bold** or **sensitive** * **Angled** or **curved** * **Soft** or **hard** |
| **Shape** | | Shapes are easily recognised and immediately understood. They can form symbols and can be **2D** or **3D**.  Mathematical language relating to geometry including but not limited to 2D shapes such as **square; rectangle; right-angled; triangle; pentagon; rhombus; parallelogram and trapezium.**  **3D: cuboid; cylinder; triangular prism and square-based pyramid.** |
| **Colour** | | Can be used to convey **feelings, emotions, atmosphere, moods and ideas.** Children’s ability to **select, mix** and **apply** colour helps them to communicate. Whilst some media is suitable (paint, coloured pencils with sufficient range of colour) felt tips are not suitable for this purpose. |
| **Tone** | | Tells us how much **light** and **dark** can be seen. Tone can help to suggest **volume** or **depth.**  **The quality of lightness or darkness.** |
| **Shade** | | Change the **pressure** applied to the **media** to add **texture** and colour. Can they create a **shadow**? |
| **Painting/colour** | | |
| **Colour-scheme** | | A planned combination of colours. |
| **Colour spectrum** | | Red, orange, yellow, green, blue, indigo, violet. |
| **Tertiary Colours** | | These are the resulting colour formed when an equal amount of a primary and a secondary colour are mixed. The primary and secondary colour must be beside each other on the colour wheel.  (**Skin tone**: need a combination of yellow, brown, red and white. ) |
| **Developed colour vocabulary** | | Introduce **colour swatches**. Can Children create a tertiary colour and name it based on it’s **tone/texture/purpose**? |
| **Colour washing** | | A wash of whitewash or other water-based paint tinted with a coloured pigment |
| **Properties of paint** | | **Thickness, water/oil based, ease of application, application (brush marks), high opacity, water resistant.** |
| **Types of paint: Acrylic, water colour etc.** | | Can the children choose the best type of paint for their project? |
| **Brush mark** | | The textural effect by the bristles of a brush on a painted surface. Can they children deliberately create different brush marks? |
| **Tools** | | A **physical** item used to create art. |
| **Printing** | | **Printmaking** is creating a printing plate and creating paters using different materials. |
| **Technique** | | The **tools** they have used as artists so far. |
| **Brush size** | | Children should be taught to choose a tool based on the project. I.e smaller **fine** brush for water colours/ small areas. Larger harder brushes for painting large areas. |
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| **Cold colours** | | The phrase cool colour is used to describe any colour that is **calm** or **soothing** in nature. Cool colours are not overpowering and tend to recede in space. ... Examples of cool colours include green, blue and violet (think calming blue waters). |
| **Shade** | | To make a colour darker by adding black. |
| **Tint** | | To make a colour lighter by adding white. |
| **3D Form** | | |
| **Manipulate** | | The artist to make a change |
| **Care** | | Children should understand how to treat different materials based on how durable they are. |
| **Rolling** | | Turning media over and over repeatedly. |
| **Kneading** | | **massage** or **squeeze** with the hands. |
| **Shaping** | | Using tools or hand to manipulate media into a specific shape |
| **Sculpture** | | make or **represent** (a form) by **carving**, **casting**, or other **shaping techniques**. |
| **Malleable** | | Easily moved/changed. |
| **Texture** | | Can be seen, felt and built upon. The illusion of texture can be created in 2D work but it is easiest to achieve in 3D world. |
| **Construct** | | Build or make |
| **Join** | | Put together |
| **Natural** | | existing in or derived from **nature**; not made or caused by **humankind**. |
| **Man made** | | made or caused by human beings (as opposed to occurring or being made naturally). |
| **Recycled** | | Can the children experiment and construct different materials more confidently? |
| **slip** | | A **slip** is a liquid mixture or slurry of clay and/or other materials suspended in water use to **join** pieces of clay together. |
| **form** | | Shapes **form** an object whether it’s done in modelling work or illustrating through drawing or painting. It is possible to create form in **2D** work but it is easier in **3D** work. |
| **Transparent** | | Can the children define transparency and use transparent media or describe something transparent with reference to its use/effect? |
| **Evaluating** | | |
| **Annotate** | | To **add notes** to (a text or diagram) giving **explanation** or **comment**. Adding opinions and ideas to others’ art work or **reflecting** on their own. Pupils should be encouraged to express their thoughts and **emotions** towards artists, concepts and pieces of artwork and add annotations in each art lesson. |
| **Develop** | | Art work should never be marked as incorrect. Children should be **encouraged** to develop their artwork rather than find negatives to improve. |
| **Description**  **In KS2 pupils should be encouraged to use a wider range of vocabulary to express how others’ artwork, as well as their own makes them feel. Here are some ideas to introduce starting with colour, texture, size.** | | **Busy**  **Plain**  **Thick**  **Thin**  **Rough**  **Smooth**  **Swirling**  **Uneven**  **Big**  **Small**  **Colourful**  **Bright**  **Dark**  **Realistic**  **Unrealistic**  **Simple** |