

YEAR 7 TERM 2 HERALDRY ART

VOCABULARY LIST

Tier 3

COMPOSITION is the arrangement/organisation of the visual elements within art. Some of the principles of composition are balance, contrast and pattern.

BALANCE is a means of maintaining visual stability.

CONTRAST is the arrangement of opposite elements — *light vs dark tones*, small vs large, warm vs cold colours (big differences).

ELEMENTS OF ART are: line, shape, tone, colour, pattern . **ELEMENT** is a main part.

LINE is a path that can vary in width, direction and length and often define edges. They can be horizontal, vertical, diagonal, straight or curved, thick or thin.

SHAPE is a 2 dimensional enclosed area, they have height and width but not depth. They can be regular (equal sides and angles) or irregular shapes and uneven.

TONE: varies from black to white and includes all the **monochromatic** 'gray-scale' inbetween- this helps the artist understand and identify light, mid tones and darks more easily.

COLOUR SCHEME is used to describe the overall selection of **colours** in an **artwork**

PATTERN is a repetition of visual elements. There are natural and man-made patterns and they can be regular or irregular.

OPTICAL COLOUR MIXING is created when an artist or designer overlays colours such as when using coloured pencil crayons and they are then mixed by the eye, due to the **translucent** qualities of this media.

TRANSLUCENT (TRANSPARENT) means allowing some light to pass through the layer so that you can partly see the coloured layer underneath.

OPAQUE (OPACITY) is the opposite of translucent and is the inability to see through the layers.

VALUE means lightness or darkness, an essential element in drawing or painting.

SHADING is a technique that adds dimension, depth and character to an illustration. In **drawing** it shows the levels of darkness by placing darker **shades** to show shadows and less dense **shades** to highlight lighter areas.

GRADUATED SHADING means skilfully blending from dark to light by gradually altering the pressure on the pencil.

Tier 2

HERALDRY the art of designing and displaying insignia, symbols, or “**coats-of-arms**” as a means of identification throughout the middle ages.

RULES OF HERALDRY

1. each coat-of-arms should be unique.
2. the arms should be distinguishable at a distance so the majority of components should be large, simple and composed of few tinctures (colours).
3. The main charge (design on the shield) should cover the field—whole of the space on the shield.

COAT-OF ARMS is the symbol or badge of a family, person or even organisation, symbolising their achievements and passed on from generation to generation. A **coat-of-arms** is still put together by **heralds**, and the process is known as **heraldry**.

FAMILY CREST only refers to the smaller image that lies on the helm (top of the helmet). The family crest can be used as a simplified symbol when the full coat-of-arms is too detailed.

HELMET the helmet supports the crest. Positioning of the helmet represent the rank. For example, a helmet looking forward with visor opened means a knight, while a helmet facing sideways with a visor closed is for gentlemen.

WREATH In heraldry, a torse or **wreath** is a twisted roll of fabric laid about the top of the helmet and the base of the crest. It has the dual purpose of masking the join between helm and crest, and of holding the mantling in place.

ESCUTCHEON (SHIELD) in heraldry an escutcheon is a **shield** that forms the main focal element in a coat-of-arms. Escutcheon shapes are derived from actual shields used by knights in combat, thus are varied.

MANTLE/MANTLING or FLOURISHES the design varies with the herald's or artist's preference. This is said to represent the cloth that hung from the wreath and protected the head and neck, even though it may often be depicted more like the leaves of a plant.

MEDIEVAL relating to the **middle ages**.

MIDDLE AGES the period of European history from the fall of the Roman Empire in the West (5th century) to the fall of Constantinople (1453), or, more narrowly, from c. 1000 to 1453.

CHIVALRY the **medieval knightly system** with its religious, moral, and social code.

UNIQUE being the only one of its kind; unlike anything else.

DISTINGUISHABLE clear enough to be recognized or identified as different.

MIND MAP a diagram in which information is represented visually, usually with a central idea placed in the middle and associated ideas arranged around it.

DESIGN BRIEF a written description of what a new project or product should do, what is needed to produce it, how long it will take, etc.

SYMBOLS on a **coat-of-arms** are meant to represent the achievements of the person. Once a family started using a coat-of-arms it was passed down through the generations even to the present day.

MOTTOS a short sentence or phrase chosen as representing the beliefs or ideals of an individual, family, or institution.

Tier 2

PRESENTATION neat, effective and creative **display** of work.

BORDER the part or edge of a surface or area that forms its **outer boundary**.

EMPHASIS is a principle of **design** which refers to the use of visual elements to draw attention to a certain area, usually a focal point, in an **artwork**.

VARIETY in **art** means using different sizes, shapes and colours in your **artwork** to create visual diversity.

OUTLINE refers to the lines real or apparent by which a figure (or shape) is defined in or bounded by

CREATE to make or produce (something) : to cause (something new) to exist. : to produce (something new, such as a work of **art**) by using your talents and imagination.

IDEAS a thought or suggestion as to a possible course of action.

DEVELOP is to grow, evolve, mature, expand, enlarge, spread, advance, progress, prosper, succeed, thrive, get on well, flourish, blossom, bloom, burgeon, make headway, be successful.

REVIEW is an evaluation of **art** that can include a rating to indicate the work's relative merit.

MODIFY is to **change** in form or character; **alter**.

REFINE is the improvement of the idea. It **does** not involve radical changes, but is about making small changes which improve the idea in some way. This might be done by: modification of the composition – eg replacing one object with another or changing a pose slightly.

EVALUATE the effectiveness of the work that has been produced... know your strengths, assess your weaknesses, identify what you would like to improve