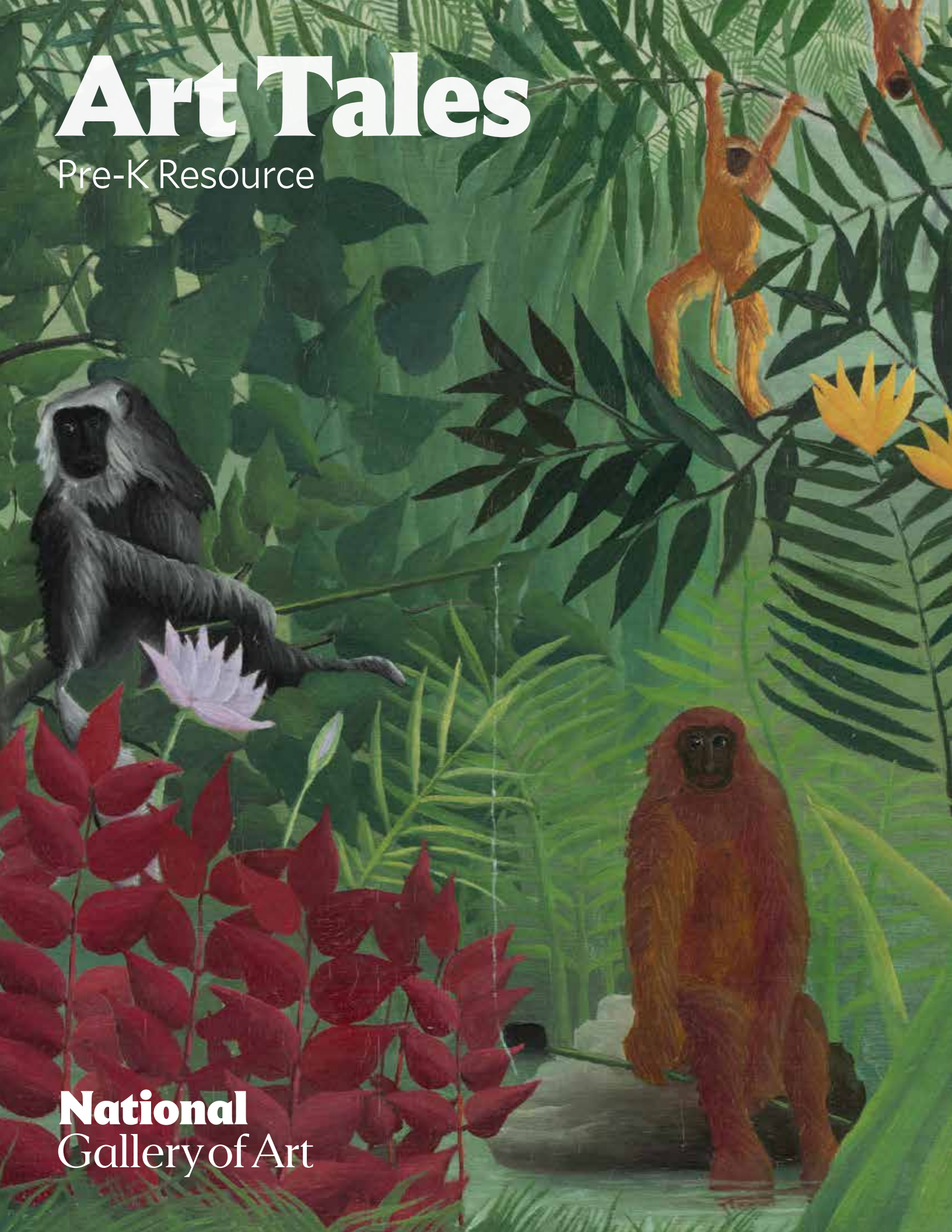
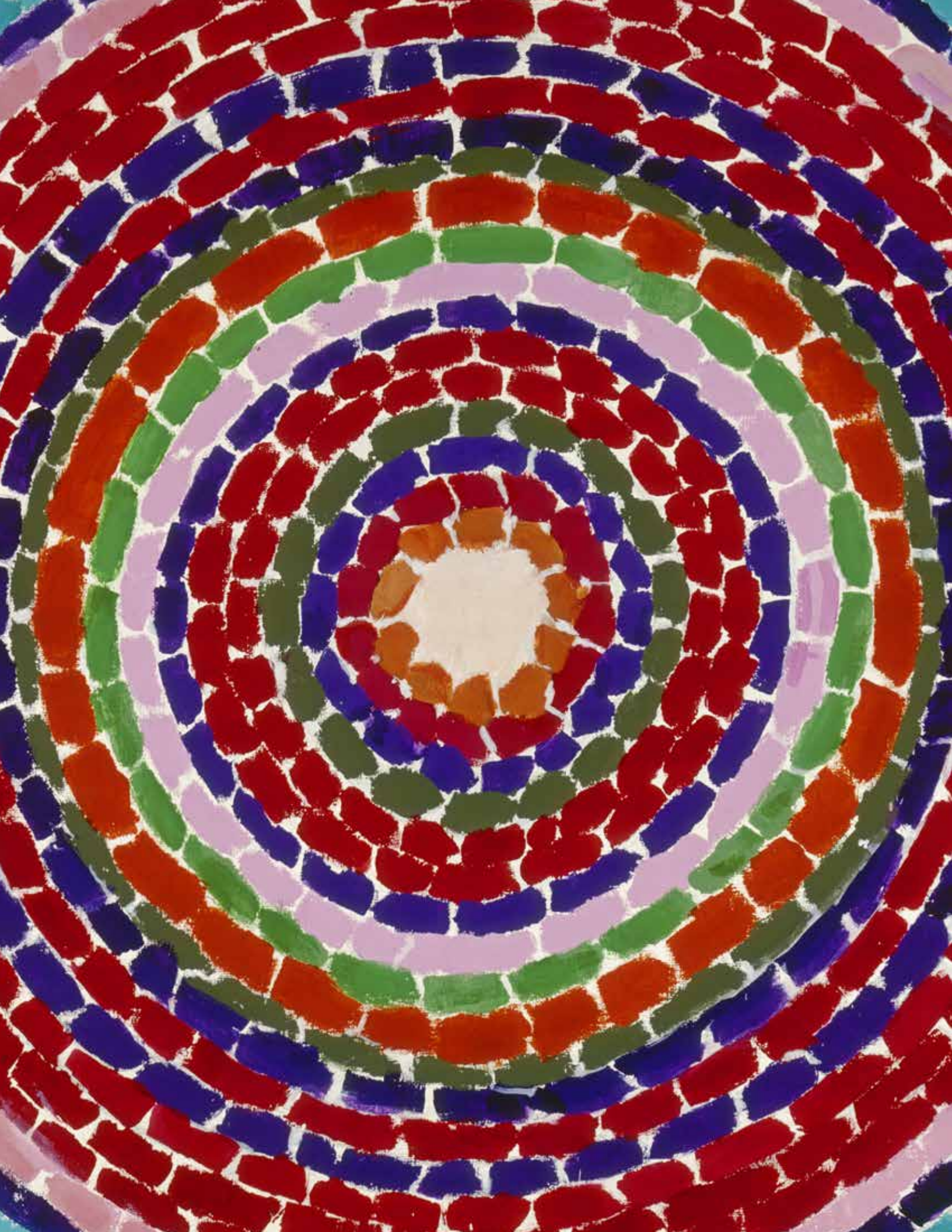


Art Tales

Pre-K Resource



National
Gallery of Art



Need ideas for how to talk about art with your little ones?

In this resource, you can explore artworks with your children, read books with related themes, and try your hand at making some art of your own. Use the related coloring pages and cutouts for extra creative fun!

Some tips:

Take time to look closely and listen carefully — to the artwork, to the books, and to each other. Let children's interests and attention span set the pace for a shared looking and reading experience.

Encourage conversation throughout your reading, not just at the end. Sharing thoughts and questions as they arise helps to keep everyone engaged.

Follow up your exploration and reading with a museum visit or a hands-on art-making experience. What new ideas about an artist's work — including your own! — do you have after learning more?

Romare Bearden



Tomorrow I May Be Far Away

1967, collage of various papers with charcoal, graphite, and paint on paper mounted to canvas
National Gallery of Art, Washington,
Paul Mellon Fund, 2001.72.1, © Romare Bearden
Foundation/Licensed by VAGA, New York, NY

When Romare Bearden was a little boy, his family moved from the countryside to the biggest city in America, New York. As a grown-up, he created collages inspired by his childhood — traveling south to visit his grandparents in North Carolina and the sights and sounds of New York City. Bearden started by collecting pieces of paper, including magazine illustrations, wallpaper, and hand-painted papers. He cut them into shapes and glued them onto a large piece of canvas, layering the pieces to make his picture. Bearden described his technique as “collage painting” because he often painted on top of the collaged papers.

Look

What is the first thing you see when you look at this work of art? Why do you think it caught your attention?

How many people can you count in this picture? Describe what they are doing.

What colors do you see? Where else does that color appear? Find other colors and patterns that repeat throughout the picture.

What are the man and woman watching? What do you think they might be thinking? *(To help children think through this question, draw a speech bubble on a printed version of the image and fill in what each person might be saying.)*

Imagine yourself inside this scene: What sounds might you hear? What might you smell?

How do you think the artist made this work of art? What clues do you see that might help us understand how the work was made?

Create a story to go along with this scene. In your story, what might happen next?

Make

Create a collage

You will need:

Scissors
Glue sticks
Cardboard or tagboard
Assorted papers, wallpaper
sample books, wrapping paper,
magazines, and/or postcards
Personal photographs

First, think of a place that is special to you. What people, activities, sights, and sounds make that place special? Like Bearden, you will use your memories of everyday life in that place to help you make your artwork.

Next, gather photographs and postcards that remind you of that place. Collect patterned papers, such as wrapping paper or wallpaper, and look through magazines for pictures. Cut out patterns and colors from your papers, and then arrange and glue them on the cardboard to form the background.

Cut out details of people and objects from your personal photographs. Layer the pieces to create your scene. You can add more details on top with paint or markers.

Read

Islandborn/Lola

by Junot Díaz and Leo Espinosa

My Hands Sing the Blues: Romare Bearden's Childhood Journey

by Jeanne Walker Harvey and
Elizabeth Zunon

Vocab Bank

canvas
collage
pattern



George Bellows



New York

1911, oil on canvas
National Gallery of Art, Washington,
Collection of Mr. and Mrs. Paul Mellon, 1986.72.1

George Bellows moved to New York City to become an artist. He loved to walk around the city and observe its crowded streets and construction sites. Then he would go back to his studio and paint everything he saw: people walking down the street, horses pulling carts, skyscrapers, streetcars, and more.

Look

What color do you see the most?
What other colors do you see?

What kinds of buildings do you see?
Describe them.

What are the people doing? Make a
list of their activities.

What time of day might it be?
What season is it? How can you tell?

How would you describe the overall
mood or feeling of this painting?

Choose one person in the painting to
take a closer look at. What do you think
that person might see and hear, smell
or taste? How might that person feel?

Make

Create a city scene

You will need:
Oil pastels
Heavyweight paper
Colored paper or cardstock
Scissors
Glue

Close your eyes and imagine a big city.
What kinds of buildings are there?
What is the traffic like? What are the
people doing?

Make the background of your city
scene first. Cut rectangles or other
building shapes out of colored paper
or cardstock, and glue them to your
heavyweight paper. Add details to the
buildings with oil pastels. Then, add
people to your scene by drawing with
pastels. Try to capture the energy of
the city in your work!

Read

A New Home/Un nuevo hogar
by Tania de Regil

**George Bellows: Painter
with a Punch!**
by Robert Burleigh

Vocab Bank

pastel
scene



Louise Bourgeois

Louise Bourgeois made many sculptures of spiders. Some are just a few inches tall (as big as an apple) and some are over thirty feet tall (as big as a building). To the artist, the spider — patient and protective — was a symbol for her mother.



Spider

1996, cast 1997, bronze with silver nitrate patina
National Gallery of Art, Washington, Gift of The Morris
and Gwendolyn Cafritz Foundation, 1997.136.1

Look

What five words would you use to describe this sculpture?

How many legs does it have?
Count them.

Imagine if this sculpture came to life. How would it move? How might people react to it? What do you think the spider would want to do?

Make

Make a symbolic sculpture

You will need:

Paper
Pencil
Lightweight wire

Think of an important person in your life — a family member, teacher, friend, or even yourself! What makes that person special? What words would you use to describe that person? What do they like to do?

Now think of an animal or creature that shares one or more of those special things that remind you of your important person. Like Louise Bourgeois, you can use an animal as a symbol to represent that person.

Before you begin working with the wire, you might want to draw your animal or creature with your pencil and paper.

Then, carefully bend and twist the wire to create a sculpture of your animal or creature. Try wrapping or coiling the wire around a pencil to make its rounded parts.

Display your sculpture so that you can see all of its sides, or use string to hang it in the air. What will you call it?

Read

The Itsy Bitsy Spider

by Maddie Frost

La pequeña araña

by Chad Thompson

Cloth Lullaby: The Woven Life of Louise Bourgeois

by Amy Novesky and
Isabelle Arsenault

Vocab Bank

coil
protective
represent
sculpture
symbol



Mary Cassatt

Mary Cassatt painted many images of mothers and children. She painted the scenes that she saw around her: children taking a bath, playing in the sand, and spending time with their parents. Observing from real life, Cassatt was able to capture everyday moments.



Little Girl in a Blue Armchair

1878, oil on canvas
National Gallery of Art, Washington,
Collection of Mr. and Mrs. Paul Mellon, 1983.1.18

Look

What colors can you find in the armchairs? What patterns?

What is the little girl wearing? Describe her outfit.

Look carefully at how the little girl is sitting, then take the same pose with your body.

What else can you find in this room?

What do you think this little girl might be thinking or feeling? *(To help children think through this question, draw a speech bubble on a printed version of the image and fill in what the girl might be saying.)* Have you ever felt this way?

If you could talk to this girl, what would you ask her? What might she ask you?

Imagine this painting is a scene from the middle of a story. What happened before this? What might happen next?

What name would you give the puppy? What title would you give the painting?

Make

Paint a quiet moment

You will need:

Paints
Paintbrushes
Heavyweight paper

Where do you go to have some quiet time? You might think of a place at home, at school, outside, or somewhere else. What do you do in this place? Are you by yourself, or is someone with you? If you can, spend some time in that place before making this painting.

Now, paint that special place. When you're ready to paint, decide on the most important things to include in your painting. Try to make them fill the paper. How can you use color and pattern, or a person's pose, to capture a particular feeling?

You might want to paint someone else in a quiet moment. Ask a family member or friend to pose for you, or even your family pet!

Read

**Good Boy Fergus!/
¡Muy bien Fergus!**
by David Shannon

**Mary Cassatt: Extraordinary
Impressionist Painter**
by Barbara Herkert and
Gabi Swiatkowska

Vocab Bank

observe
pose
quiet



Joseph Cornell

Joseph Cornell liked to make art at his kitchen table. He never went to art school, and he didn't draw or paint — instead, he made boxes. He filled these boxes with pictures and objects that he found on his walks around New York City.

Look

What colors do you see? What shapes?

Do you see any patterns that repeat in the artwork? Point them out.

Does this artwork remind you of anything? What do you see that makes you say that?

What would you ask the child in this work of art? What would you ask the artist who made it?

What title would you give this artwork?

Make

Build a story box

You will need:

Shoe box or box lid
Found objects such as shells, buttons, or small toys
Assorted papers, magazines, and/or photographs
Scissors
Glue
Small pieces of cardboard
String or wire
Paint and paintbrush (optional)

To start, you might want to paint your box a solid color and let it dry. Then, think about the pictures and objects you want to put in your box. Which ones seem to go together?

To build your box, first create a background by gluing printed or patterned paper to the inside of the box. Then arrange your objects until you are happy with where they are. For example, you might hang things from the top of the box with string or wire or use small pieces of cardboard to raise them up. When you are finished, glue the objects in place. What will you name your box?

Read

Not a Box/No es una caja
by Antoinette Portis

Mr. Cornell's Dream Boxes
by Jeanette Winter

Vocab Bank

arrange
object
pattern



Untitled (Medici Prince)

c. 1953, construction

National Gallery of Art, Washington,

Gift of the Collectors Committee, 1982.54.1



Wassily Kandinsky

Wassily Kandinsky was a musician as well as a painter — sometimes both at the same time! Kandinsky believed that paintings, like music, could express and inspire feelings in everyone. Many of his paintings have bright and bold colors that he thought connected to specific sounds and music.

Look

How many different colors can you find? Name them.

What kinds of lines do you see? Choose a line and use your finger like a paintbrush to trace it in the air.

Can you find two boats in this painting? Can you find a city? Or do you see something else?

What color would you use to express different feelings — happiness? Sadness? Excitement? Anger?

If this painting were a piece of music, what might it sound like to you?

Make

Paint to music

You will need:

Paper
Paints
Paintbrushes
Music to listen to

First, choose a special song or piece of music. Close your eyes and listen to the music. How does it make you feel? What kinds of lines, colors, and shapes do you think of as you listen to the music?

Next, listen to the music again — this time, while painting. Start with a background color (or use colored paper) to show the overall mood of the piece. Then, as you listen, paint a line that follows the melody. Pick a shape, such as a circle or square, and paint it every time you hear a part of the song that repeats. Finally, add colors inside and around the shapes that match the different feelings the music inspires in you.

Read

The Color Monster/ El monstruo de colores

by Anna Llenas

The Noisy Paint Box: The Colors and Sounds of Kandinsky's Abstract Art

by Barb Rosenstock and
Mary GrandPré

Vocab Bank

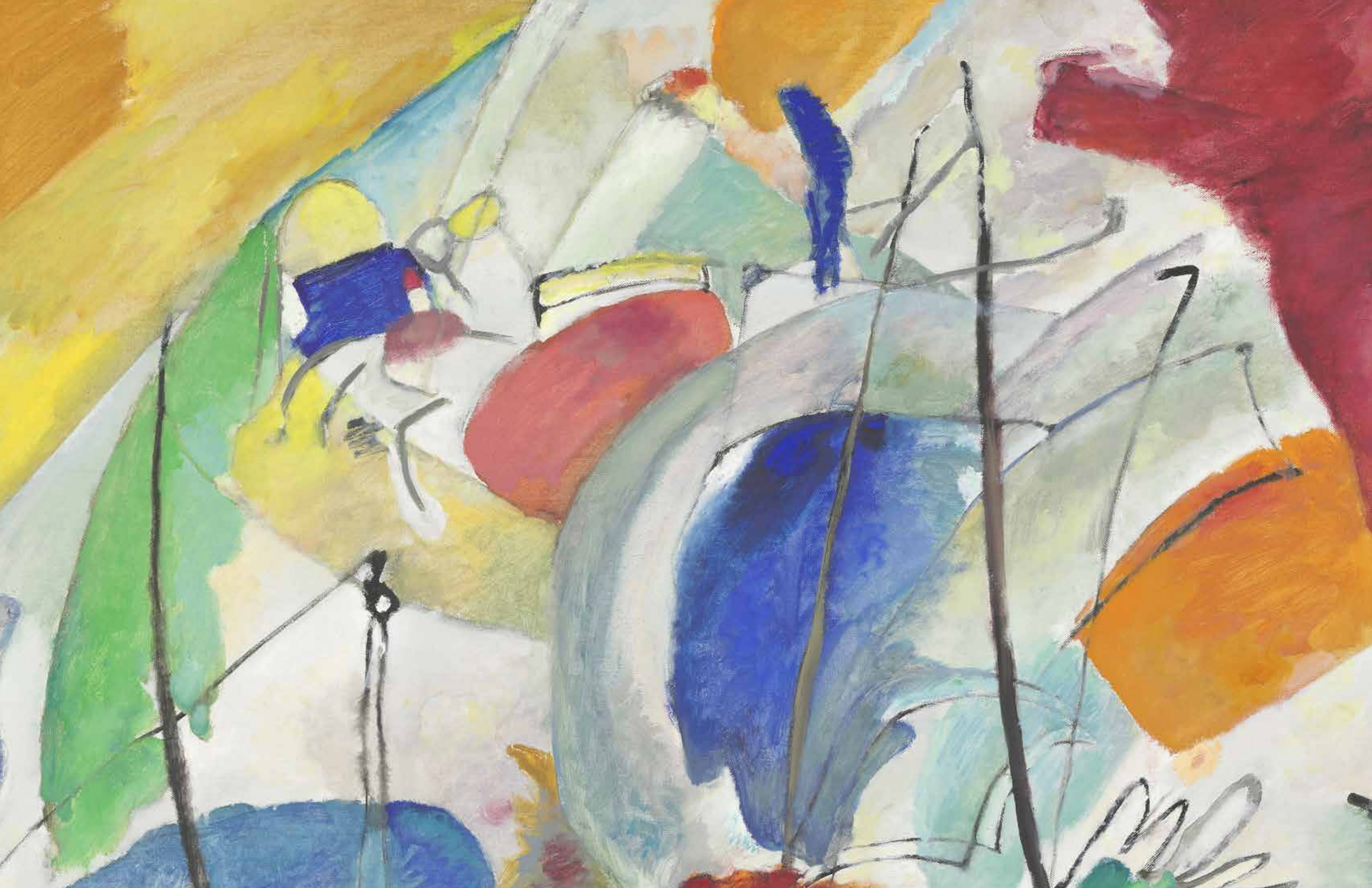
abstract
battle
inspire
melody



Improvisation 31 (Sea Battle)

1913, oil on canvas

National Gallery of Art, Washington,
Ailsa Mellon Bruce Fund, 1978.48.1



Jacob Lawrence



Street to Mbari

1964, glue tempera, opaque watercolor
and graphite on wove paper
National Gallery of Art, Washington,
Gift of Mr. and Mrs. James T. Dyke, 1993.18.1

Jacob Lawrence was a painter, storyteller, and teacher. He wanted to tell stories about the lives of African Americans. He did this by painting pictures of the people and places he saw every day. He also painted series of famous people and scenes from history. Lawrence lived in New York City for many years, but he also traveled to the country of Nigeria to learn more about its art and culture.

Look

How many different colors do you see?
Name them.

What kinds of shapes do you see? Does
that shape repeat somewhere else in
the painting?

What are the people doing? Make a
list of their activities.

What do you see off in the distance,
in the background of the painting?

What one word would you use to
describe the overall mood or feeling
of this painting?

Imagine you are walking through this
scene. What sounds would you hear?
What might you smell or taste? What
could you feel with your fingertips?

How would this artwork look different
if it were the end of the day?

What would you want to ask the artist
about this work?

Make

Paint a gathering place

You will need:

Pencil
Paints
Paintbrushes
Heavyweight paper

Think of a place where people gather —
a park, school assembly, church, game,
or concert. What different things do
people do there? What is the overall
feeling you get from being there?

Draw the scene in pencil, using simple
shapes and outlines. First, draw the
people and objects at the bottom of
the page. Then fill in the space around
them, repeating some of the same
shapes. Will you include yourself as
part of this scene?

Like Jacob Lawrence, choose only four
colors (plus black and white) to paint
the scene. Using one color at a time, fill
in each shape.

Read

Maybe Something Beautiful: How Art Transformed a Neighborhood/Quizás algo hermoso: Cómo el arte transformó un barrio

by F. Isabel Campoy, Theresa
Howell, and Rafael López

Jake Makes a World: Jacob Lawrence, A Young Artist in Harlem

by Sharifa Rhodes-Pitts and
Christopher Myers

Vocab Bank

background
culture
distance
scene
series



Henri Matisse

Henri Matisse was always fascinated by colors. He spent many years painting with a paintbrush. But as he got older, he tried a new kind of art: the paper cutout! To try something new, he took brightly painted papers, cut them into shapes, and arranged them in designs. Matisse called this “painting with scissors.”



Beasts of the Sea

1950, gouache on paper, cut and pasted on white paper, mounted on canvas
National Gallery of Art, Washington,
Ailsa Mellon Bruce Fund, 1973.18.1

Look

What colors do you see? Find the same colors in different places throughout the artwork.

What shapes do you see? What do these shapes remind you of?

Do you see any lines in this work of art? Use your fingertip like a paintbrush to trace the lines in the air. What words would you use to describe the lines?

Where do we see these colors and shapes in nature?

How do you think Henri Matisse might have made this? What tools could he have used?

Make

Paint with scissors

You will need:

Scissors
Colored paper (or painted paper)
Heavyweight white paper
Glue sticks

Use colored paper or, like Henri Matisse, make your own colored paper by painting entire sheets of white paper in one color. Paint on heavyweight paper or cardstock so the paper doesn't curl as it dries.

Next, think of a theme or place for your artwork, such as a garden, a city, or the sea. Use scissors to cut the colored paper into different shapes like trees, buildings, or waves.

Arrange your cutout shapes on a large piece of heavyweight white paper. You can use the leftover pieces of colored paper too! Move the different pieces until you are happy with the design, then glue your shapes in place.

Read

Carmela Full of Wishes/ Los deseos de Carmela

by Matt de la Peña and
Christian Robinson

The Iridescence of Birds: A Book About Henri Matisse

by Patricia MacLachlan and
Hadley Hooper

Henri's Scissors

by Jeanette Winter

Vocab Bank

cutout
design
theme



Joan Miró

Joan Miró grew up in Spain, a country in Europe, in a region called Catalonia. As an adult, he moved far away, but every summer he returned to his family's village to visit. Miró made this painting of his family's farm, which he loved very much. Miró painted parts of the landscape surrounding the farm in many of his artworks.



The Farm

1921–1922, oil on canvas
National Gallery of Art, Washington,
Gift of Mary Hemingway, 1987.18.1

Look

Look for different shapes — circles, squares, triangles.

Draw an imaginary line dividing the painting into two parts. What is on either side of your line?

List all the different animals you can find.

Do you think this is a real place or an imaginary place? Why?

Imagine you could visit this farm. Which part of it would you explore first?

What would you ask the artist about this work?

Make

Draw a memory place

You will need:

Paper

Your favorite drawing supplies

Before you begin, close your eyes and imagine that you're visiting your favorite place: the beach, the library, a relative's house, or somewhere else that is special to you. What is it like there? What do you do there? List the things — both big and small — you might include in a drawing of this place.

When you're ready to draw, fold the paper in half, and then in half again. Open it out flat. Notice how the creases divide the paper into four sections. As you draw, try to remember your special memories of this place. Do any new details come to mind? Put different memories of the place in each of the four sections.

Read

A New Home/Un nuevo hogar

by Tania de Regil

Miró's Magic Animals

by Antony Penrose

Vocab Bank

crease
landscape
relative



Claude Monet



The Artist's Garden at Vétheuil

1881, oil on canvas

National Gallery of Art, Washington,
Ailsa Mellon Bruce Collection, 1970.17.45

Claude Monet loved art and nature. He combined those two loves by planting colorful gardens wherever he lived and then painting them. Monet carefully planned his gardens to be beautiful and different in every season, and he painted many different versions of his gardens.

Look

What is one word you would use to describe this painting?

What season of the year might it be? What do you see that makes you say that?

Follow the path through the painting with your eyes. What is in the front or foreground, closest to you? The middle ground? The background?

Imagine you are inside this scene. What would it feel like to be there? What would you do first?

Make

Draw a garden

You will need:

Pencil

Oil pastels

White paper

Like Claude Monet, you will need to plan your garden before you can draw it! You will also need to decide what time of day and season of the year it will be in your garden scene. What colors would you use to show a morning sky, or the garden in autumn? Will you make a path through your garden? Where might it lead?

Next, use oil pastels to fill your garden with color. Working with one color at a time, add flowers to the garden. Then fill in around the flowers with stems and leaves. Try layering and blending your colors to see what happens!

Read

The Gardener's Surprise/ La sorpresa del jardinero

by Carla Balzaretto and
Sonja Wimmer

The Green Fingers of Monsieur Monet

by Giancarlo Ascari and
Pia Valentinis

Vocab Bank

inspiration

pastel

scene



Georgia O'Keeffe



Jack-in-the-Pulpit No. 3

1930, oil on canvas

National Gallery of Art, Washington, Alfred Stieglitz Collection, Bequest of Georgia O'Keeffe, 1987.58.2

Georgia O'Keeffe is famous for her large paintings of flowers, shells, and bones. In this work, O'Keeffe makes the flower larger than it is in real life, making us notice its unique color and design. This painting is part of a series. In each painting of the series, O'Keeffe zooms in closer to the center of the flower, making it harder to recognize as a flower.

Look

What colors do you see? Name and describe them.

Find colors, lines, and shapes that repeat throughout the painting.

Compare this painting to another one in the series. How is it the same? How is it different?

Take a look at the other paintings in this series. Which is your favorite? Why?

What are some reasons why an artist might make a painting of a flower?

What are some other art supplies you could use to make a series of flower paintings?

Make

Zoom in on a flower

You will need:

Fresh flowers or a potted (flowering) plant
Pencil
Paintbrushes
Watercolor paints
Watercolor paper
Sponge or paper towel
Cup or container of water

First, take time to look closely at a single flower. Notice its colors and patterns, the shapes of its petals, and all of its parts. Try to zoom in and get a bug's-eye view of the flower!

Next, use a pencil to draw the shape of the flower. Make your drawing fill the watercolor paper, maybe even going off the edges, so that the flower looks larger-than-life.

Use watercolor paints to fill in your flower drawing. For large areas of color, such as petals and leaves, first wet the paper with a damp sponge or paper towel, then brush on the watercolor so it spreads. Let the paint and paper dry before adding patterns and details.

Read

Lola Plants a Garden/ Lola planta un jardín

by Anna McQuinn and
Rosalind Beardshaw

Through Georgia's Eyes

by Rachel Rodríguez and
Julie Paschkis

Vocab Bank

damp
pattern
pulpit
series
watercolor



Raphael

Raphael was an Italian artist who painted all types of things, from portraits to huge murals of scenes from popular myths. In this artwork, Raphael paints the legend of Saint George as a knight who fights a dragon. A princess named Cleo watches in the background, hoping her town will be safe from the dragon.



Saint George and the Dragon

c. 1506, oil on panel
National Gallery of Art, Washington,
Andrew W. Mellon Collection, 1937.1.26

Look

Zoom in on one section of the painting and look closely. What details do you notice in your section?

What words would you use to describe the dragon? The horse?

Imagine this painting is a scene in a story. What might happen next? What came before this moment in the story?

If you could add details to this painting, what would you add? Why?

What one word would you use to describe this painting?

Make

Make a “courage” animal mask

You will need:

Heavyweight paper
Popsicle sticks
Crayons or colored pencils
Glue

Think about a time when you felt afraid of something. Everybody has moments when they need to face something scary! Now imagine you could turn into an animal that would make it easier to face your fear. What would that animal be? What about that animal seems brave to you?

Draw a large circle, about the size of your face, on a piece of paper. In the circle, draw your brave animal. Remember to add details that you think are important about that animal. When you're finished with your drawing, cut out the large circle. Glue a popsicle stick on the back so you can hold the mask up to your face.

Read

Dragons Love Tacos/ ***Dragones y tacos***

by Adam Rubin and
Daniel Salmieri

St. George and the Dragon

by Margaret Hodges and
Trina Schart Hyman

Vocab Bank

courage
legend
myth
portrait



Diego Rivera

When Diego Rivera was a young artist, he traveled to different countries and explored new ways of painting. After his travels, Rivera returned to his home country of Mexico, where he combined new techniques from the places he visited with the traditions of his homeland. This still life includes objects that reminded him of his home in Mexico.



No. 9, Nature Morte Espagnole
1915, oil on canvas
National Gallery of Art, Washington,
Gift of Katharine Graham, 2002.19.1

Look

What shapes do you see? Look for circles, triangles, and rectangles.

Do you recognize any of these objects? Which ones?

Which objects can you see from above? Which can you see from the side? Which can you see through?

Pretend you can reach inside this painting and pick up one thing. Which would you choose? What might it feel like?

Make

Create a still-life collage

You will need:

Heavyweight paper
Colored pencils
Assorted colored or patterned papers
Scissors
Glue stick

First, gather three to five objects from around your home. To make your still life more interesting, try to choose objects with different colors, patterns, shapes, and textures. Like Diego Rivera, you might want to include some objects that are special to you. Arrange the objects on a low table so you can see them from all sides.

One by one, draw each object. Focus on simple shapes such as circles, triangles, rectangles, and squares. Try standing in a different spot and drawing some of the items from different viewpoints— from above, below, or another side. You might draw one object on a colored piece of paper and another object on a patterned piece of paper.

Cut out all of your drawings and arrange them on a sheet of heavyweight paper. Once you're happy with your arrangement, glue the drawings down to create a still life collage.

Read

Not a Box/No es una caja
by Antoinette Portis

Diego Rivera: His World and Ours
by Duncan Tonatiuh

Vocab Bank

homeland
object
pattern
still life
viewpoint



Henri Rousseau



Tropical Forest with Monkeys

1910, oil on canvas

National Gallery of Art, Washington,
John Hay Whitney Collection, 1982.76.7

Henri Rousseau never saw a real jungle! To make his jungle paintings, he first visited the botanical garden and zoo in Paris, drawing the tropical plants and animals he saw there. At home in his studio, he combined and changed the plants in his sketches to create imaginary jungles for animals from different parts of the world.

Look

How many animals can you find in this painting? Pretend you are one of the animals — do what they are doing.

What color do you see the most? Find different shades of that same color.

Do you think this is a real place or an imaginary place? Why?

What other creatures might be hiding here?

Imagine you are traveling to this jungle. What would you need to wear? What would you plan to do? What would it be like there?

Create a story to go along with this painting. What might happen next?

Make

Create an imaginary jungle

You will need:

Heavyweight paper

Paints

Paintbrushes

Crayons or colored pencils (optional)

Before you begin, you might want to visit a garden or park and, like Henri Rousseau, draw the plants you see there. Notice the colors and shapes of the leaves, and how they are arranged on their stems.

To create your own imaginary jungle, first paint a background of sky and soil (or use colored paper). Add trees, branches, stems, and leaves, referring to your sketches for ideas as you paint. Try mixing paints — add black or blue to green for dark greens, and yellow or white to green for lighter greens.

Are there any animals hiding in your jungle? If so, go ahead and add them now!

After the paint dries, you may want to use crayons or colored pencils to add the final details to your imaginary jungle.

Read

The Perfect Animal/ El animal perfecto

by Raquel Díaz Reguera

Ayobami and the Names of the Animals/ Ayobami y el nombre de los animales

by Pilar López Ávila and
Mar Azabal

The Fantastic Jungles of Henri Rousseau

by Michelle Markel and
Amanda Hall

Vocab Bank

jungle

palm

reptile

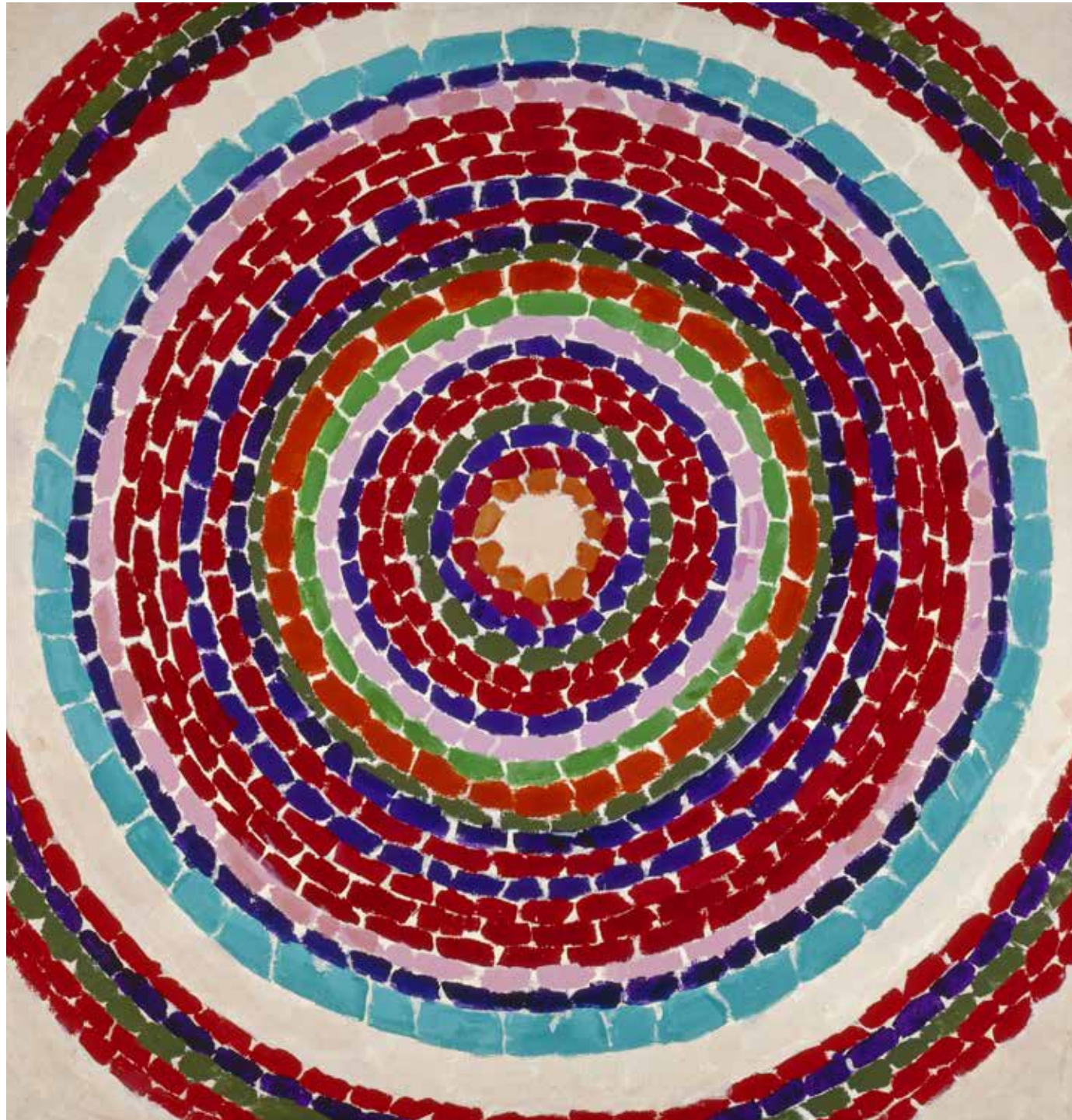
tropical



Keri Russell

Alma Thomas

Alma Thomas loved to explore color — which she did as an artist and art teacher, teaching in Washington, DC, public schools for over thirty-five years. Many of her paintings include only one color or a few colors. Her paintings show her love of nature and music.



Pansies in Washington

1969, acrylic on canvas
National Gallery of Art, Washington,
Corcoran Collection (Gift of Vincent Melzac), 2015.19.144

Look

What colors stand out to you?

What shape do you see repeated in this painting? Can you count the number of times it appears?

Step back and look at the painting from far away. Does it look like anything to you? Step forward and take a look at the painting when you're very close to it. What does it look like now?

Imagine you could step inside the painting. What would it feel like?

What one word would you use to describe the painting? What do you see that makes you say that?

Make

Make a color square

You will need:

Paint sticks
Heavyweight paper cut into
8 × 8-inch squares

Choose one color from your paint sticks. Use it to make different shapes and lines within your paper square. Use just one color, like Alma Thomas, to make small blocks of color that build a larger painting. Try experimenting — turn the square or hold the paint stick differently — to create new marks and patterns! With a friend or a group, try combining your color squares in different ways to make one larger, multicolored square.

Read

Planting a Rainbow/ Cómo plantar un arco iris

by Lois Ehlert

Little Leaders: Bold Women in Black History

by Vashti Harrison

Vocab Bank

bold
experiment



Detail Illustrations

Front and back cover: Henri Rousseau, *Tropical Forest with Monkeys* (page 56); page 2: Alma Thomas, *Pansies in Washington* (page 60)

