To the Teacher

Our study of art will take you on a journey through the development of art beginning with Ancient times. You will also become familiar with the seven elements of art: shape, line, texture, color, value, form, and space. Many different media and techniques will be presented.

This document will serve as a guide as you progress through Catholic Schoolhouse Year 2, Ancient through Medieval Art. It is provided to registered programs. This art curriculum represents a great deal of time and energy; please respect the copyright laws. With your support we are able to continue to develop and improve the Catholic Schoolhouse program.

As you get to know your students, you will get to know their strengths and weaknesses. The projects presented should be at a level expected for middle to upper elementary students. Because all students are unique, you may find it desirable to simplify projects for the youngest children.

Children enjoy art more when using quality materials. Please purchase the highest quality products your program can afford.

Present each new artwork by showing the example in the book. Additional examples can be printed from the internet if desired. If you always print additional examples of artwork on ¼ sheet of cardstock, you will have a nice set of famous artwork flashcards by the end of the year. These are great for spiral review and quizzing your students—they love becoming experts!

Holding scissors, pencils, crayons, and paint brushes is a skill your young “artists” will need help with. Gluing, whether with white glue of glue sticks will go better with a little instruction. Students should keep their glue sticks from becoming messy, which wastes glue rapidly. To do this, show them to turn just a teeny, microscopic bit of glue up each time. They should feel the plastic case scratch the paper! Glue paper when suggested is simple a piece of scrap paper that catches the glue as the student glues the back of an object. Handing a full bottle of white glue to any age students can be a disaster! Instead, squeeze a little onto a square of cardstock, then have students use an applicator such as a popsicle stick to apply glue. Your artists will enjoy class more if the tools they use remain in good shape.

Some basic rules will help your students transition into art class better. First, teaching children self-control with the rule “no touching until instructed by teacher” will cut down on noise and chaos. They can look over the supplies set out and anticipate what they will be doing. This in itself is a good for brain development. Teach your students to raise their hands if they have a question. Sometimes you will be able to call on them, sometimes they will need to wait until you are done so class can be completed in 30 minutes. And of course, they should listen closely and follow all instructions given by the tutor.

Question based learning, or the Socratic method, works great in art class. It encourages children to observe and notice details and draw conclusions. These are skills that are very valuable and transfer to all areas of study.

Children thrive with positive reinforcement. Remember to tell them frequently what great artists they are. Many children are perfectionists and afraid to do it “wrong.” There is no wrong in art! You may tell children their project is interesting or creative. I love telling my youngest students things like, “What a great use of color!” Consider asking them to explain the project to you. Find something to praise in every students work and teach them to praise one another. When students are frustrated with their own work, the happy phrases “you’re an artist, make it work” and “just give it a try” can be very useful.

Students and parents like to see a nice finished project. Framing selected projects makes them look very professional, and parents are proud to display them. The simplest way to do this is to have a supply of construction paper. Projects can be “mounted” on the construction paper using spray adhesive available at any discount or office supply store. If the project is the same size as the construction paper, simply offset it down and over to allow a frame on two sides. Labels you print on the computer can be mass produced and glued to the bottom of the project. The artist’s name and title of the project can be included. Save a file with all the student’s names, then have fun making the font match the project!

Label example:

“Color Study”

by Johnny Johnson

Have a fun year!
Art Supply List

Quarter 1

Week 1
- **Brown Paper**—on roll, or from paper bags, 1 large piece (Approx. 11 x 14) for each student.
- **Paints**—3 different colors of craft paints (orange, red, brown, gold, grey, black)
- **Brushes**—sturdy, thicker brushes (1/4”—1/2”), 1 per student in class
- **Paper towels** to clean brushes.
- **Spray bottle with black wash**—Diluted black paint for antiquing
- **Foam plates**—1 per child for pallets

Week 2
- **Gloves**—basic latex gloves
- **Spoons**—sturdy plastic
- **Plaster (lightweight drywall compound)**—about 1 cup per student, or 1 gallon bucket per 15 students
- **Pencils**—1 per student in class
- **Fabric**—muslin type, one 6” X 9” rectangle per student
- **Permanent marker**—to label squares.
- **Copy Paper**—1 per student
- **Scratching implements**—Toothpicks, pencils, etc. 1 per student.

Week 3
- **Frescos from previous week**
- **Watercolor Paints**—High quality tray paints or liquid
- **Paint brushes**, medium sized with fairly firm bristles
- **Plastic cups**, filled with clear water for rinsing
- **Paper towels** to clean brushes

Week 4
- **Pencils**
- **Colored Pencils**
- **Paper**—1 1/2 sheets per student
- **Printouts of hieroglyphic alphabet**—1 per student if you wish them to keep them, otherwise 1 per pair in class will suffice.
- **Printouts of cartouche outline** (1/2 sheet per student)
- **Scissors**—optional
- **Colored construction paper**—optional
- **Spray adhesive** for mounting—optional
- **“Egyptian Cartouche” labels** with each student’s name—optional

Week 5
- **Paper**—2 sheets per student
- **White glue**—thinned with a little water
- **Gold paint**—just a drop to give an antique look.
- **Disposable cups**—to mix glue, 1 per 2 students
- **Wide, cheap, disposable brushes**. One per student in class.
- **Wax paper**, 2 pieces, 12” of length each, per student
- **Markers**—to write names on wax paper
- **Something to pound with**—shells, round stones…

Week 6
- **Samples of Egyptian art**
- **Craft paints** in a variety of bright colors: brown, black, gold, yellow, red, blue
- **Styrofoam plates**—1 per student in class, plus a few extras so you can throw messy ones away.
- **Paper towels** or napkins
- **Brushes**—one per student in class
- **Papyrus from last week**
- **Pencils**
Week 7
- **Greek Vase Template** printed on cardstock if possible—1 per student in class
- **Construction paper**—2 sheets per students, variety of colors, cut in half
- **Black construction paper**—1 per child
- **Glue sticks**—1 per student in class and glue paper (scrap paper to glue on)
- “Positive and Negative Space” **labels** with students’ name
- **Scissors**—1 per student in class
- **Printed labels**—Positive Space, Negative Space, Name
- **Black pens**

Week 8
- **Scratch-off paper**—1/2 sheet per student
- **Vase Template**—same as last week
- **Scissors**—1 per student in class
- **Scratching implements**—bamboo sticks, toothpicks, paper clips. Cardboard emery boards, plastic knives or other flat object for large areas.
- “**Amphora” labels** with student’s name
- **Glue Sticks**
- **Glue paper**
- **Construction paper** for mounting, 1/2 sheet per student
- **Pencils**

Week 9
- **Cardstock**—3 sheets per student
- **Pencils**
- **Scissors**
- **Stapler**
- **Glues dots**
- **Parent helpers**

Week 10
- **Small wooden box**
- **Gold metallic craft paint**
- **Paint brushes**, medium to wide
- **Paint cards**—small squares of cardstock to put paint on for each student.
- **Newspaper**—to protect table
- **Hair Dryer**—2 would be helpful.
- **Stick-on jewels**
- **Paint pens** in other metallic colors to add details.
- Tiny printout of the **Ten Commandments** for each student— in appendix

Week 11
- **Tissue paper** in a variety of gold-tone and tan colors
- **Glue sticks**—for youngest students
- **White glue**—for older students
- **Bowls**—1 for every two students
- **Water**—for mixing glue solution
- **Disposable brushes**—1/2 inch to 1 inch wide for applying glue, 1 per student in largest class.
- **Newspaper** to soak up any mess.
- **Wet wipes** to clean hands
- **Cardboard boxes**—1 per student, macaroni and cheese, hamburger helper, anything in about the right shape that is not too big. Hint: tissue boxes come with the hole already cut.
- **Rubber bands**—4 per student

Week 12
- **Popsicle sticks**—6 per student
- **Paint**—water color recommended as it dries quickly, just mix green, red, and a little yellow to get brown
- **Paint Brushes**
- **White glue**
- **Glue cards and applicators**—place a dollop of glue on each card, apply with extra popsicle stick.
- **Yellow paper**
- **Scissors**
- **Fine tip sharpie type marker**
- **String**—for hanging ornament
- Examples of the **Nativity in Art**—old Christmas cards are a great source
Quarter 3

Week 13
- Soft Pastels—1 per student, sticks can be broken in half. Prismacolor Nupastel Firm Pastel Sticks recommended. If using a softer chalk, the colors will be less bold and a fixative should be used.
- Printouts of arch—on cardstock if possible.
- Q-tips
- Scissors
- Pencils

Week 14
- Soft pastels
- Water color paper—rougther, heavy paper - regular copy paper is fine, but inferior.
- Q-tips—1 or 2 per student
- Samples of Da Vinci’s Last Supper or Hudson River School landscapes—optional
- Glue sticks
- Glue paper (scrap paper to glue on)

Week 15
- Scissors—just a few
- Glue stick—1 per student

Roman Mosaic:
- 1/2 inch squares cut from (For every four students)—3 sheets white 2 sheets black, 1/3 sheet purple 1/4 sheet brown, 1/3 sheet peach/skin color.
- Roman mosaic printed on brown construction paper.

Sunburst Mosaic:
- Approx 1 and 1/2” red circle—1 per student
- Approx. 3/4” squares cut from (for every four students)—1/3 sheet orange, 1/2 sheet yellow, 1 sheet green, 1 and 1/4 sheet blue, 1 and 1/4 sheet purple.
- Black construction paper—1 per student.

Week 16
- Charcoal—Willow Charcoal recommended, 1 per 3 students
- Sketching paper—1 piece per student Copy paper can work, but it is best to have enough “tooth” to grab the charcoal. You can also use leftover watercolor paper.
- Print outs of Good Shepherd Gray line—1 per student
- Paper towels/wet wipes
- Fixative—Artist fixative or hairspray
- White Board and Markers

Week 17
- Color Wheel to show students
- Paints—
- Brushes
- Styrofoam plates for paint pallets
- Napkins or paper towels
- Madonna and child outline—printed on cardstock

Week 18
- Imitation Gold Leaf (Easy Leaf from Dick Blick recommended) - 1 sheet for each student, minus the youngest students http://www.dickblick.com/products/mona-lisa-simple-leaf/
- Gold leaf adhesive—non-pray kind
- Small, disposable brushes for applying adhesive.
- Bigger brushes for dusting away extra leaf.
- Gold stars for youngest students
Quarter 4

**Week 19**
- **Crayons**—assorted
- **Pencils**—1 per student in largest class
- **Thick black markers**—1 per student in largest class
- **Fine-point black markers**—optional for older students
- **Manila Paper** or drawing paper—1 8” square per student
- **Oil**—baby oil or cooking oil work fine.
- **Small bowls** to hold oil—1 tablespoon per student is plenty
- **Cheap manila folders** for students to carry their work home. (Two sheets of copy paper may be substituted, but oil may soak through.)
- **Additional pictures of rose windows** if desired
- **Circle to trace**— size of a milk lid or quarter, 1 per student in largest class

**Week 20**
- **Tile or glass ovals** in a variety of bright colors
- **Ready-mix “quick-crete”**
- **Ample water source**
- **Large 5-gallon bucket**
- **Large stick and shovel** for mixing and placing in pans
- **Round aluminum cake pans**—1 per student
- **Extra aluminum pans** to hold tile or glass pieces—1 per 3-4 students

**Week 21**
- Access to church
- **Video**—if you do not have access to a church for a good tour, you may wish to watch a video instead. Simple search the internet for a video of Notre Dame, the St. Louis Cathedral, St. Louis, MO, or choose one of the links on the resource page at www.catholicschoolhouse.com

**Week 22**
- **Oil Pastels**
- **Many colors of fine point markers**
- **Gold or silver paint pens**
- **Printed Monograms**
- **Additional sample pictures of illuminated manuscripts**—if desired

**Week 23**
- **Soft pastels**
- **Pencils**
- **Copy paper**—1 sheet per student for practicing
- **Blue paper** pre-cut 8.5 x 8.5—1 sheet per student
- **Quarters**—1 per student in class
- **White Board and markers**

**Week 24**
- **Foam core mounting board**, 3 pieces per students, see below
- **Masking tape**—2” wide
- **Picture of triptych altarpiece** to show
- **Glue sticks** or spray adhesive.
- **Icon** of Mary from week 12
- **Illuminated letter** from week 19
- **Angel** from week 20
<table>
<thead>
<tr>
<th>Material</th>
<th>QTY per student per year</th>
<th>Week(s) used</th>
</tr>
</thead>
<tbody>
<tr>
<td>Brown Paper bags or roll</td>
<td>11x14in piece</td>
<td>1</td>
</tr>
<tr>
<td>Paint colors: Bright variety</td>
<td>Tablespoon each of 5 colors</td>
<td>6,16</td>
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<tr>
<td>Rust family: ochre, brown, black, etc.</td>
<td>Tablespoon each of 3 colors</td>
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<tr>
<td>Sturdy 1/4&quot;-1/2' brush</td>
<td>1</td>
<td>1,10</td>
</tr>
<tr>
<td>Paper towels/wet wipes</td>
<td>2</td>
<td>1,3,6,16,17</td>
</tr>
<tr>
<td>Small spray bottle</td>
<td>1 per class</td>
<td>1</td>
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<tr>
<td>Foam plates</td>
<td>2</td>
<td>1,6</td>
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<tr>
<td>Wall plaster</td>
<td>1/4 tub</td>
<td>2</td>
</tr>
<tr>
<td>6&quot;x9&quot; muslin-type fabric squares</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>Pencil</td>
<td>1</td>
<td>2,4,6,8,9,14,19,20,22</td>
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<tr>
<td>Copy paper</td>
<td>11</td>
<td>2,4,5,7,8,15,16,19,22</td>
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<tr>
<td>Scratching implement</td>
<td>1</td>
<td>2,8</td>
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<tr>
<td>Water color paint</td>
<td>1/4 tray</td>
<td>3,12</td>
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<tr>
<td>Small paint brush</td>
<td>1</td>
<td>3,6,12,17</td>
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<tr>
<td>Plastic cup</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Colored pencils</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Spray adhesive</td>
<td></td>
<td>4</td>
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<tr>
<td>Cardstock-white</td>
<td>6</td>
<td>4,7,9,10, 13,17</td>
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<tr>
<td>White glue</td>
<td>1</td>
<td>5,11,12</td>
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<tr>
<td>Wide disposable brush</td>
<td>2</td>
<td>5,11</td>
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<tr>
<td>Wax Paper</td>
<td>24&quot; piece</td>
<td>5</td>
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<tr>
<td>Pounding implement</td>
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<td>5</td>
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<tr>
<td>Construction Paper</td>
<td>5</td>
<td>7,8,13</td>
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<tr>
<td>Black construction paper</td>
<td>2</td>
<td>7,13</td>
</tr>
<tr>
<td>Glue stick</td>
<td>2</td>
<td>7,8,13,15,21</td>
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<tr>
<td>Scissors</td>
<td>1</td>
<td>5,7,8,9,12,13,14</td>
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<tr>
<td>Scratch-off paper</td>
<td>1 small sheet, or 1/2 large sheet</td>
<td>8</td>
</tr>
<tr>
<td>Stapler</td>
<td></td>
<td>9</td>
</tr>
<tr>
<td>Small wooden box</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>Gold metallic paint</td>
<td>2 Tablespoons</td>
<td>10</td>
</tr>
<tr>
<td>Newspaper</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>Hairdryer</td>
<td></td>
<td>10</td>
</tr>
<tr>
<td>Stick-on jewels</td>
<td>25-30</td>
<td>10,11</td>
</tr>
<tr>
<td>Metallic paint pens</td>
<td></td>
<td>10,19</td>
</tr>
<tr>
<td>Approx. 6x9 cardboard box</td>
<td>1</td>
<td>11</td>
</tr>
<tr>
<td>Tissue paper--yellow, orange, gold</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>Rubber bands</td>
<td>4</td>
<td>11</td>
</tr>
<tr>
<td>Popsicle sticks</td>
<td>6</td>
<td>12</td>
</tr>
<tr>
<td>Yellow Paper</td>
<td>1per8</td>
<td>12</td>
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<tr>
<td>Item</td>
<td>Quantity</td>
<td>Grade</td>
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<td>------------------------------------------</td>
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<tr>
<td>Fine black marker</td>
<td>1</td>
<td>12,22</td>
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<tr>
<td>String</td>
<td>12&quot;</td>
<td>12</td>
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<tr>
<td>Pastels-prismacolor nupastel</td>
<td>2 sticks</td>
<td>14,15,20</td>
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<tr>
<td>Q-tips</td>
<td>5</td>
<td>14</td>
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<tr>
<td>Water color paper</td>
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<td>15</td>
</tr>
<tr>
<td>Charcoal</td>
<td>1sttickper3</td>
<td>16</td>
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<tr>
<td>Gold leaf Fixative—NOT SPRAY</td>
<td>2 per group</td>
<td>16</td>
</tr>
<tr>
<td>Imitation Gold leaf</td>
<td>1 (except youngest students)</td>
<td>18</td>
</tr>
<tr>
<td>Gold leaf spray adhesive</td>
<td></td>
<td>18</td>
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<tr>
<td>small disposable brush</td>
<td>1</td>
<td>18</td>
</tr>
<tr>
<td>Gold stars</td>
<td>12</td>
<td>18</td>
</tr>
<tr>
<td>Bright fine tip markers</td>
<td></td>
<td>19</td>
</tr>
<tr>
<td>Blue copy paper</td>
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<td>20</td>
</tr>
<tr>
<td>Quarters</td>
<td>1</td>
<td>20</td>
</tr>
<tr>
<td>Foam board</td>
<td>1per3</td>
<td>21</td>
</tr>
<tr>
<td>2&quot; masking tape</td>
<td></td>
<td>21</td>
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<tr>
<td>Crayons</td>
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<td>22</td>
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<tr>
<td>Thick black marker</td>
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<td>22</td>
</tr>
<tr>
<td>Oil</td>
<td>1 Tablespoon</td>
<td>22</td>
</tr>
<tr>
<td>Drawing paper</td>
<td>2</td>
<td>22</td>
</tr>
<tr>
<td>Small bowl</td>
<td>1per2</td>
<td>11,22</td>
</tr>
<tr>
<td>Glass ovals</td>
<td>Approx 50</td>
<td>23</td>
</tr>
<tr>
<td>Aluminum Cake Pan</td>
<td>1+few extra</td>
<td>23</td>
</tr>
<tr>
<td>Concrete</td>
<td>(2) 50 lb bags per 15 students</td>
<td>23</td>
</tr>
<tr>
<td>5-gallon bucket</td>
<td>1 or 2 for very large classes</td>
<td>23</td>
</tr>
<tr>
<td>Stick and shovel</td>
<td>1 or 2 for very large classes</td>
<td>23</td>
</tr>
</tbody>
</table>

- stick per 3
- 1 per 3
- 1 Tablespoon
- 1 per 2
- Approx 50
- 1 + few extra
- (2) 50 lb bags per 15 students
- 1 or 2 for very large classes
- 1 or 2 for very large classes
Cave Art from Lascaux, France
It is exciting to think about the many archeological wonders that have yet to be discovered throughout the world. In 1940, four boys discovered one of these as they were seeking to find a treasure which, according to local legend, was buried deep beneath a forest near their homes in Lascaux, France. After their dog wandered over to a depression in the ground, the young men discovered that the hole went deeper. They lowered themselves into what they found to be the first chamber of a cave and were immediately surrounded by herds of animals painted on the rock walls.

Prehistoric hunters used ochre and other naturally occurring pigments to produce these paintings. Artists ground clay or rock containing mineral deposits and mixed the powder with liquid. The resulting browns, blacks, reds, and yellows can be seen throughout the many chambers of the cave, providing perfectly fitting colors for painting wild animals. Larger animals with bold outlines are painted next to smaller, more sketchy figures. This creates the effect of depth of field. Although these cave artists are not using a technique as precise as perspective they are still able to achieve a great deal of realism using this depth of field technique.

Each painting is detailed and carefully drawn, often incorporating the natural bumps and imperfections of the cave to make the image more realistic. The lines used to create outlines are full of energy and motion. These animal paintings reveal an intimate knowledge of the nature of these animals, a familiarity gained through countless hours of observing them in the wild. Look at the painting more closely — there is something very lively about them.

Cave paintings similar to these can be found throughout the world in Asia, Europe, Australia, and Africa. The Cuave de las Manos, or Cave of the Hands, in Argentina shows ancient images of hands. Pipes made of bone were used to spray paint on the walls creating silhouettes of ancient hands. Flip to the next page to see an image from this unusual cave.

Thousands of miles away in Greece, the Bull-leaping fresco in the Palace of Knossos takes another approach to what might have been a familiar scene. Frescoes cover the walls of the legendary palace of King Minos, giving us a glimpse of ancient culture on the island of Crete around 1450 BC when it was painted. Bull-leaping seems very exotic today, but it may have been a fairly commonplace entertainment at the time. Some believe that jumping over bulls might have been done for cultural or religious reasons, or it could have been a display of athletic skill. Certainly, the bull calls to mind the myth about the minotaur who was hidden under the palace in a cleverly designed labyrinth. This bull is certainly less imposing.

Like the paintings at Lascaux, this work is painted directly on the surface of a wall, but here we can see that using a different technique results in a very different effect. After applying layers of plaster to a wall, a painter then uses water-based paints on the wet plaster, creating a fresco that becomes a permanent part of the wall itself. An artist must work quickly in order to finish before the surface dries; he must have a design in mind. This is a carefully thought out piece that was created for the precise space where it is located.
Bull Leaping

MINOAN FRESCO FROM PALACE OF KNOSOS
Cave of the Hands, Argentina
Week 1
Animal Cave Art

Cave Art from Lascaux, France

Objective

Year 2 Art explores the earliest art of man. As we discuss pieces of art throughout the year, ponder these questions with the students: Why is this considered art? What is the artist trying to say with this art? How does art express that we are made in the image of God?

This curriculum will help you discuss these important points. Man is the living image of God in the flesh, as the text of Genesis and the Incarnation of Christ reveal. For example, man shares the drive to survive with the animals, but because man is the living image of God, man is not satisfied with this. Art is a powerful example of this truth.

What is art? There are many definitions; one of the broadest defines art as creation. For example, the art of painting creates images using pigments and canvass. Just as God created man, man seeks to create. Just as God wants to reveal himself to us, we want to reveal our thoughts, feelings, and accomplishments to others. Cave art is the earliest example in history that shows these attempts.

As man explores his world, he learns of the presence of God through creation, until the moment God directly reveals Himself to man, as He did to Abraham. As we progress through our art lessons this year, it is important to remember that God reveals Himself to humanity through His creation.

Our project this week will allow us to recreate cave art with a realistic look on brown paper. Crinkled brown paper will be painted and sprayed with a black mist to give an aged look.

Supplies

- **Brown Paper**—on roll or from paper bags, 1 large piece (approx. 11 x 14) for each student.
- **Paints**—3 different colors of craft paints (orange, red, brown, gold, grey, black)
- **Brushes**—sturdy, thicker brushes (1/4”—1/2”), 1 per student in class
- **Paper towels** to clean brushes.
- **Spray bottle with black wash**—1 part paint to 3 parts water, precision not required
- **Foam plates**—1 per child for paint palette

Teacher Prep

- Cut paper to correct size for students, see next page for details.
- Mix black wash and fill spray bottle.
- Set up a spraying area with newspaper for misting with the black pigment.
- Prepare a palette for each child by placing a dollop of each color on a foam plate.
Background Information

The featured art was found in an area with many caves in a region of southern France. The early humans who adorned these caves made images of many animals. These drawings and paintings are usually found deep in the caves in complete darkness, in areas without signs of ongoing habitation. For this reason, they must have served another purpose other than mere decoration.

Colors of orange, brown and gold found in the caves were made from ochre, a natural mineral which could be crushed into a powder. Black was made from charcoal. These powdered pigments were either rubbed onto the walls with the fingers, or mixed with animal fat and applied with brushes, perhaps made from reeds.

Notice the figures that are depicted: bulls, hunters, hands, etc. These are all things that were important to the artists at the time. Ask the students what they think cave men would draw if they had lived in modern society.

The image of the hands was also made by ancient people. It was discovered in a cave, with bone sprayers strew about the floor. The bones were used to spray paint over hands, leaving a silhouette behind.

Skills to Learn

Art class etiquette
Paint brush etiquette
Painting

Paint Brush Etiquette

1. Teach parts of the brush: bristles (toe and belly), ferrule (metal part), and handle
2. Before you begin teach your students how to properly use brushes as follows:
3. Hold brushes with a proper pencil hold, gently like the wings of a butterfly.
4. Only dip 1/3 of the bristles in paint. NEVER get paint onto the ferrule.
5. Pull your brush, like a wagon, never push against the bristles or scrub back and forth.
6. Use gentle pressure, always painting with the toe.
7. Never bend bristles all the way over; don’t paint with the belly.
8. To change colors, brush off all excess paint on pallet, wipe brush with paper towel.
9. When switching to a very light color, clean in water by rinsing brush, then drying on paper towel
10. Never allow a paint brush to sit in a cup of water, even for a moment.
Teacher prep continued to save you time:

- To efficiently cut grocery paper bags to the appropriate size and shape.
- Begin by cutting the entire folded section off the bottom.
- Next cut a thin strip off the two sides, just enough to eliminate the folds and separate the front from the back.
- The two large pieces that remain are the ideal size for the students’ projects.

Today’s project is a lot to fit in 30 minutes; keep moving, as all the brush concepts will be reviewed again in Week 3. Moving quickly teaches students to be attentive and efficient.
- Show examples of cave art and ask the students what they see.
- Why is this considered art?
- What is the artist trying to say with this art?

- Pass out brown paper.
- Write names on backs of papers.

- “We will make our own cave art today. Let’s begin by adding texture to our paper. The texture will make it rough like a cave wall.”
- Show students how to crinkle paper into a ball.

- Flatten the paper to get ready to paint.
- Does it look rough and bumpy like a cave wall?
- At the end of the project we will make our cave paintings look old with black antiquing.
• Pass out brushes and plates.
• Introduce students to an important rule of art class. “No touching until told to by the teacher.” consistently reinforcing self-control is worth the time it takes and results in a peaceful classroom environment.

• Discuss paint brush etiquette quickly; it will be covered again in Week 3.
• Students should begin with one color.
• For this project, no water has been given to students. Cleaning with paper towel between colors will be adequate.

• Move on to a second color when ready.

• Students can be creative with how they depict their figures. Here, the outline has been filled in with a lighter color similar to the Lascaux painting.
• Add details and side scenes as time allows.

• At 10 minutes before the end of class begin allowing those students who are finished to come to the spraying station to mist their papers with the black wash. This will take about 1 minute per child, make two stations for larger classes.
• Place pictures on several layers of newspapers for protection.
• Mist lightly with the black wash.

• Allow paintings to dry until after class.

Terms to Know

- Texture
- Toe
- Belly
- Handle
- Antiquing

Ancient Art - Week 1
Students this week will imitate the swooping lines of the and decorative borderer of the Minoan Fresco. After applying plaster to fabric squares, students will scratch out a bull outline. Frescoes will be saved and painted next week.

Students will be guided to see how art has developed since the earlier drawings done by “cave men”. The composition here is clearly one that has been carefully planned and balanced.

Man is still preoccupied with his achievements and conquests, yet the technique is considerably more developed. Also, draw attention to a very important addition to the Minoan Fresco: the artist’s work is embellished by a border.

While our fresco will be on a canvas back, and therefore portable, typical frescoes are not. This one was originally situated on the upper-story portion of the east wall of the royal palace at Knossos. It crumbled to the floor, perhaps during an earthquake, and was reconstructed from fragments by archeologists.

Supplies

- **Gloves**—basic latex gloves work fine
- **Spoons**—sturdy plastic, 1 per student
- **Plaster (lightweight drywall compound)**—about 1 cup per student, or 1 gallon bucket per 15 students
- **Pencils**—1 per student in class
- **Fabric**—muslin type, one 6” X 9” rectangle per student
- **Permanent marker**—to label squares.
- **Copy Paper**—1 per student
- **Scratching implements**—Toothpicks, pencils, etc. 1 per student.

Teacher Prep

- Use a marker to add names of each student onto the back of fabric squares.
- Set out fabric squares, pencils, gloves, and one piece copy paper at each place.
Background Information

The featured art is a fresco found at the Minoan site of Knossos on the island of Crete, near Greece. It indicates the sport or ritual of "bull leaping". In this ritual, the bravest men would win the attention of the most beautiful women. The dark skinned figure in the center is a man, The two light skinned figures are women who are spectators of the event. The curved lines of the bull give great movement to the painting. Notice how the lines of the border draw the eye in the direction of the bull's movement.

The large, imposing figure of the bull takes up most of the central space. On either side of him there is a tall, lean figure. These two acrobats show us the boundaries of the action; the figure in the center is therefore our focal point. Limbs toss in the air as the entertainer grasps the bull’s torso, the scene captures our attention. What will happen next? Our mind completes the action and imagines the remainder of the acrobatic feat. Although the figures and space depicted here are rather flat and most of the lines are made of even thickness, there is motion in this scene because the artist draws our minds in and engages us in completing the action in progress.

The bull and accompanying three acrobats are neatly encompassed by a thick ornamental border made up of a series of horizontal and vertical lines and a repeating half-circle pattern. This border make us wonder whether we are looking at a painting hanging on the wall or rather looking through the wall at some lively entertainment.

Instructions

- Review art class etiquette as needed—students should be seated at their places, not touching anything.
- Have fun telling students they may now put on their gloves. (They should continue to use self-control to not touch the other items.

  - Place about 1 cup of plaster on each students fabric square.
  - Smooth plaster onto their fabric squares with the back side of the spoon. Plaster should be between 1/4 and 1/2 inch thick.
  - Slide frescoes toward the center of the table.

  - Show students the Minoan Fresco, pointing out the lines of the bull, especially the large neck curve and swooping lines.
  - Demonstrate how to draw the simple bull on the white/black board.
  - Students should practice the outline on the copy paper before working it on the plaster.

  - Now students can scratch their design!
  - Draw a box first to be sure there is room for a boarder.
  - Next draw the bull as practiced.
  - Add details to border as time allows. Students can free hand the boarder texture to look just like the Minoan fresco or they can make an original design of their own.
  - Keep the plaster frescoes until next week.

Terms to Know

- Fresco
- Bull Leaping
- King Minos

Skills to Learn

- Making a
- Applying plaster
- Etching
- Drawing a Bull
- Composition

Ancient Art - Week 2
Frescoes are different from painting in that they are constructed from pigments that are applied quickly onto wet plaster so that the pigment penetrates the surface. Paintings are pigments applied on top of a surface.

Students will apply watercolor onto almost dry plaster to gain an understanding of how plaster absorbs paint. Students will also see how their etching, which was barely visible before painting, becomes quite prominent.

- Frescoes from last week
- Watercolor Paints—High quality tray paints or liquid
- Paint brushes, medium sized with fairly firm bristles
- Plastic cups, filled with clear water for rinsing
- Paper towels to clean brushes

**Paint trays:** Avoid cheap paint trays, such as from the dollar store. Instead look for paints with quality pigments. Buy an artist quality brand, often recognizable by the chalky look of the paints. Shiny paint indicates low quality with poor pigmentation; rich colors will be unlikely.

**Liquid watercolor paints** come in 8 oz. containers, which last a long time if used correctly, making them good for classroom use. If using these, pour some of each paint into plastic cups--two children can share a cup of each color. (Remember, students will only use a small amount of paint, so only place 1/2 inch in the cups. With liquid watercolor paints, the students do not need to add water--they just need to dip their brushes in the cup and paint. Rinsing between colors is still important. Label cups, as it is sometimes hard to tell what color is in them.)
Background Information

Minoan culture, so named after the mythical King Minos, developed mostly in parallel with Egyptian culture. Despite their proximity, they remained largely separate cultures. Minoan art was primarily of the form of decorated pottery until 1500 BC, when the great “Palace Period” began. Imagine great frescoes adorning the walls of magnificent palaces! Our featured art is one of these great frescoes.

Instructions

- Set out watercolors between each pair of students.
- Set out a brush, paper towel, and cup of water at each place.
- Do you know the difference between a fresco and a painting? (paint sits on top of a painting; paint is absorbed into a frescoe)
- Discuss with students how they plan to paint their frescoe.
- Students may begin painting their frescoes.
- Encourage students to be detailed. Praise their use of color.
- Celebrate each Student’s unique fresco!
- Let dry and take home after class.

Paint Brush Etiquette

1. Teach parts of the brush: bristles (toe and belly), ferrule (metal part), and handle
2. Before you begin teach your students how to properly use brushes as follows:
3. Hold brushes with a proper pencil hold, gently like the wings of a butterfly.
4. Only dip 1/3 of the bristles in paint. NEVER get paint onto the ferrule.
5. Pull your brush, like a wagon, never push against the bristles or scrub back and forth.
6. Use gentle pressure, always painting with the toe.
7. Never bend bristles all the way over; don’t paint with the belly.
8. To change colors, brush off all excess paint on pallet, wipe brush with paper towel,.
9. When switching to a very light color, clean in water by rinsing brush, then drying on paper towel
10. Never allow a paint brush to sit in a cup of water, even for a moment.

Skills to Learn

Paint Brush Etiquette
Painting Frescoes
Minoan Art

Terms to Know

Toe
Belly
Ferrule
Handle
Tomb Painting of Ramses III, Egypt
The time of Ancient Egypt from about 3500 BC until the Roman conquest in 30 BC was a time of rapid advances in technology, culture and civilization. The Ancient Egyptians were great inventors who developed a precise system of writing. They quickly saw the need for something more suitable than stone tablets and thus invented papyrus.

The art of Egypt is regal, intricate, and mysterious. Enormous burial chambers, imposing sculptures and ornate papyrus scrolls reveal a civilization that was highly structured. For 3000 years Egypt was in the Pharaonic Period. During this time Pharaoh was believed to have the power of the gods. Because Pharaohs ruled for such a long time and with such power, most of Ancient Egyptian art relates to them. Colossal monuments such as the pyramids and sphinxes were erected in their honor. Some of the most impressive examples of surviving Egyptian art have been found in burial chambers. Royalty were mummified and placed in sarcophagi before they were buried in colorfully decorated chambers hidden deep inside pyramids. The amount of gold that was used in their tombs is staggering. The beauty and intricacy of these spaces highlights for us how strongly ancient Egyptians believed in an afterlife.

The painting of Ramses III, located in the Valley of the Queens in his son’s tomb chamber, shows both men being led into the afterlife by the goddess Hathor. The figures are shown in profile, they are accompanied by hieroglyphs, with their stylized bodies still and formal. The lines are carefully and precisely drawn and the colors are clearly distinguishable from each other. This work is neat and organized, almost rhythmic. Color is not shaded or varied, but rather it is applied in large sections evenly. Faces are shown in complete profile, with triangular feet jutting out to the side, shoulders squarely forward, while single eyes look out towards the viewer.

At the top we see an ornamental band composed of turquoise spear-like shapes. This band is separated from the main section of the image by bands of color. The size of the bodies is indicative of the relative importance of the person shown; the pharaoh and the goddess are of equal stature, while the son is considerably shorter. This principle can be seen in other works of Egyptian art where two adults of different social status are depicted as being two very different sizes.

This art is very different from the sketchy, free flowing art we saw in the cave paintings of Lascaux and it also serves a very different purpose. Tomb painting was meant to convey information about the status of the person buried, his proximity to the gods, and his lifelong accomplishments. It sought to prove that his soul is prepared for the afterlife. Yet, strangely enough, these images were not meant to be seen. They were sealed up in an inaccessible burial chamber protected from intruders and tomb thieves.

Egyptian art included the very human concept of reverence. The Pharaoh is given honor and distinction as well as the gods. The art honored good things such as fruitfulness, order, law and peace, as man sought to find the object of his heart’s desire—God—which had not yet been revealed to him.
The Book of the Dead of Hunefer, Sheet 5

Papyrus, c. 1200 BC
Wall Fragment, Tomb of Amenemhet and His Wife Hemet
c. 1800 BC
Students will imitate the cartouches made by Ancient Egyptians. After studying the figures of hieroglyphics, students will write their names in the ancient mode of writing on a cartouche template.

- Pencils
- Colored Pencils
- Copy Paper—1 sheet per student
- Printouts of hieroglyphic alphabet—1 per student if you wish them to keep them, otherwise 1 per pair in class will suffice.
- Printouts of cartouche outline (1/2 sheet per student)
- Scissors—if students will be cutting their own cartouches
- Hole punch
- Yarn
- Colored construction paper—optional
- Spray adhesive for mounting—optional
- “Egyptian Cartouche” labels with each student’s name—optional

- Print hieroglyphic alphabets.
- Printout copies of cartouche outlines and cut in half.
- Ensure colored pencils are sharp.
- If hanging cartouches, cut lengths of string for students.
**Background Information**

The Greek word hieroglyph means sacred carving. They first used the term to describe decorative characters which were carved on Egyptian monuments. This aesthetic aspect makes hieroglyphics a fun subject for art projects. Notice the hieroglyphics in the background of the featured art.

The glyphs, or simplified pictures, directly represent objects and concepts. These characters developed into perhaps the oldest form of writing around 3300 BC. The Egyptians continued to use hieroglyphics for the next 3,500 years.

Is writing art? In one sense, the beautiful figures themselves are a work of art, but additionally the ideas represented are like paint applied to the mind of the reader.

One large difference between their writing and our modern writing is the direction and spacing of the words. The words were written in columns from top to bottom, instead of rows that run left to right. Also, there were no spaces between words! If we imitate this format using our own letters it would look very confusing.

**Instructions**

- Introduce the idea of hieroglyphics as a form of written communication. Egyptian Hieroglyphs are shapes that represent something to the Egyptian people. Point out that the symbols were also decorative in nature.
  - Pass out 1/2 sheet of paper and colored pencils.
  - Choose one hieroglyph to draw on the white board. Show students how to break it down into smaller shapes so they can draw it.
  - Have students practice sketching lightly. By beginning very light and overlaying darker and darker lines they can get the shapes right without needing to erase.
  - Pass out hieroglyphic alphabet printout and an additional 1/2 sheet of paper.
  - Practice drawing hieroglyphs, especially the ones necessary for their names.
  - Pass out cartouche outline.
  - Students can begin writing their name inside the cartouche outline. Remind perfectionist students to “make it work.”
  - Encourage them to color in the letters in any way they wish.

- Cartouches were worn like amulets. If desired, hole punch and attach string for an authentic look.
- Alternatively, mount them on a square of colored construction paper. Add a label for a professional look.
- Use extra time to write coded messages to each other!

**Skills to Learn**

- Writing hieroglyphics
- Sketching lightly
- Using colored pencils

**Terms to Know**

- Egyptians
- Hieroglyphics
- Cartouche
Week 5
Making Papyrus

Week 5 - Egyptian Art

Objective
This week the students will practice basic weaving with strips of paper. Then they will pound the paper and apply a coating to make their papyrus smooth, imitating the papyrus of ancient times.

Next week, their papyrus will serve as a canvas to make their own portrait of an Egyptian figure.

Supplies
- **Paper**—2 sheets per student
- **White glue**—thinned with water
- **Gold paint**—just a drop to give an antique look.
- **Disposable cups**—to mix glue, 1 per 2 students
- Wide, cheap, **disposable brushes**. One per students in class.
- **Wax paper**, 2 pieces, 12” of length each, per student
- **Markers**—to write names on wax paper
- **Something to pound with**—shells, round stones...

Teacher Prep
- Cut paper into strips—2” wide for youngest, 1” for oldest
- Prepare cups with glue thinned with a small amount of water to a shellac consistency. Mix in a few drops of gold paint.
- Tear off 12” lengths of wax paper, 1 for each student to press their “papyrus” on, 1 to cover the papyrus sheet for storage until next week.

Finished Papyrus Simulation

Tomb Painting of Ramses III, Egypt
Background Information

As the Egyptians advanced in their use of their new written language, it quickly became apparent that they would need something other than stone to inscribe upon. The development of papyrus followed.

Papyrus is a reed which grows exclusively in the Upper Nile Valley. When formed into sheets, it is thin, light, strong, durable, and easy to carry. It remained in use until the 11th century AD, when it was replaced with the invention of parchment, made from calf or sheep skin and later paper made from ground wood fibers. The Dead Sea Scrolls were written on papyrus, as were the writings of the early Christians, including the earliest copies of the New Testament.

In making papyrus, the core of the stalk is sliced into very thin, wide strips. The strips are soaked in water and pounded flat. After this they are placed side by side. A second set of strips are placed at right angles to the first. Next, this raw papyrus sheet is pounded again then dried under a heavy weight, such as a stone slab for several days. The strips are sealed, or glued together by the sugar in the reeds. The surface of the sheet is then polished to a smooth finish by rubbing with a shell or smooth stone. Note that the Ancient Egyptians did not weave their papyrus, but by weaving the strips, the projects is able to be done much more quickly, and the students learn an important artistic technique.

Pliny the Elder's work "Natural History" teaches us most of what we know about the actual processes involved in making papyrus.

Skills to Learn

Weaving
Making Papyrus
Pounding
“We will continue our Egyptian art unit by making a simulated papyrus sheet. Papyrus comes from a plant that grows along the Nile River.” Show picture of papyrus on previous page.

- Share the uses of papyrus. (Paper, yes, but also baskets, mats, rope, mattresses, and even cloths)
- Explain the process of making papyrus. We will pretend our modern paper strips are Egyptian papyrus to make our own papyrus sheet.

- Pass out 1 piece of wax paper and marker to each student. Write names in corner of waxed paper.
- Pass out 8 paper strips to each student. This will be enough for your youngest students—weaving is harder than it looks.

- Lay the first paper strip vertically to the left of your wax paper.

- Lay the second strip over the first, horizontally across the top, at the top of your work area.

- Place the third strip next to the first, but over the horizontal strip.

- The fourth strip will be placed horizontally under the second, weaving under and over the first and third.

- The strips are photographed with spaces in between for clarity, but students should try to weave their strips without gaps.

- The fifth strip is a vertical strip and it is placed under the first horizontal strip and over the second horizontal strip.
• Continue walking the younger students through the process, alternating vertical and horizontal strips.
• Older students can finish on their own.
• Give more strips to those that are ready.
• Save the last 10 minutes of class for gluing and pounding.

• Students should tighten their weaving to eliminate gaps between strips of paper.

• Once weaving is complete students can spread the glue mixture onto their project. The paper should be covered thoroughly, but not dripping with glue.

• Papyrus was then pounded flat, until the natural glues held it together.

• Show students how to pound GENTLY with the roundest side of their object, to give their papyrus a smooth, flat finish.

• Keep the papyrus to dry until next week when we will create an Egyptian painting. (Cover each papyrus with additional sheet of wax paper before stacking.
• Encourage students to look at Egyptian art over the week to share with you next week some of its common characteristics. Students may bring samples to share next week if they like. See you next week!

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Sheet made by an older student.
*Young students’ mats may be just 4 strips by 4 strips.*
As art develops into the Egyptian period, we notice a distinct style that we don’t see today. Their figures appear rigid and unrealistic. They are painted in an idealized form, with important figures larger than the others. The Egyptians didn’t use perspective in their work. Notice that the feet are in a sideways position, while the shoulders are squarely forward. The heads are painted in profile, facing the same direction as the feet. Try to stand this way and see what happens!

This week, we will try and imitate the Ancient Egyptian style by painting a bust of an Egyptian figure onto our papyrus sheets from last week.

**Objective**

**Supplies**

- Samples of Egyptian art
- Craft paints in a variety of bright colors: brown, black, gold, yellow, red, blue
- Styrofoam plates—one per student in class, plus a few extras so you can throw messy ones away.
- Paper towels or napkins
- Brushes—one per student in class
- Papyrus from last week
- Pencils

**Teacher Prep**

- Place a dollop of each color on plate to make a paint pallet. Have parent helpers refill paint pallets between classes.
- Carefully remove wax paper from papyrus sheets.
Background Information

The ancient Egyptians had many uses for papyrus. They used it to make paper, but also baskets, sandals, rope, clothes, furniture and even boats! When it was used as paper, it was usually rolled into scrolls. These scrolls held images of figures such as Egyptian gods, public figures, and also hieroglyphics which documented laws, history, legends of the gods, etc.

The way the Egyptians depicted people and animals is also different. Instead of drawing figures realistically, they drew them according to what was important to their culture. For example, Pharaohs and gods were drawn larger than simple citizens because they were considered more powerful and honorable. As man learned about his world, he once again strove to assign meaning to appropriate things and use art to communicate these distinctions.

Paint Brush Etiquette

1. Teach parts of the brush: bristles (toe and belly), ferrule (metal part), and handle
2. Before you begin teach your students how to properly use brushes as follows:
3. Hold brushes with a proper pencil hold, gently like the wings of a butterfly.
4. Only dip 1/3 of the bristles in paint. NEVER get paint onto the ferrule.
5. Pull your brush, like a wagon, never push against the bristles or scrub back and forth.
6. Use gentle pressure, always painting with the toe.
7. Never bend bristles all the way over; don’t paint with the belly.
8. To change colors, brush off all excess paint on pallet, wipe brush with paper towel.
9. When switching to a very light color, clean in water by rinsing brush, then drying on paper towel.
10. Never allow a paint brush to sit in a cup of water, even for a moment.

Skills to Learn

Recognizing Egyptian Art
Paint Brush Etiquette
Profile painting
Hieroglyphics

Painted Papyrus
- Did anyone look at Egyptian paintings at home?
- Show samples of Egyptian Art. What do you notice? Discuss the characteristics of paintings from the Egyptian time period.
- Which way are the shoulders facing?
- Which way are the feet facing?
- Which way is the head facing?
- Can you stand like an Egyptian? Give it a try! (You will find it anatomically impossible, but fun to try)
- Today we will paint an Egyptian figure on our papyrus. Discuss proper paintbrush etiquette (technique).

**Project**

- Let’s take this one step at a time to make a good profile.
- Pass out “papyrus” made last week.
- Sketch the profile (face). Notice the chin juts out slightly before curving in to the neck.

- Draw another pencil line over the forehead and around the back of the face, without infringing on where hair would fall.
- Fill that in with your flesh-colored paint.

- The hair shape is important if it is going to look Egyptian.
- Draw a swooping and smooth line giving the hair plenty of body.

- Fill that in with black paint.

- Once the basic head is painted, the student can begin painting the shoulders. Remember, the shoulders point forward!
- Draw the outline of the collar.
- Decorate the collar as desired.

- Add arms coming down to emphasize the forward shoulders.

- At this point, the face will be dry enough to add details.
- Egyptian eyes have long lines both coming off the eye itself and also the eyebrow. Show students how to do this
- If time allows, add hieroglyphics to the painting, such as the student’s initials.

- Praise students on how Egyptian their paintings look!

- Save paintings until after class so they can dry. This is a great project to mount on black mat board to create a beautiful piece of art. If you choose to do this, return them mounted and labeled next week.