



Foster Elementary

PTA – Art Masterpiece – 4th Grade

Art Masterpiece

4th Grade Projects

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October Project

Thanksgiving Food Collection Box

The project will consist of decorating a box that will be placed inside each classroom for the collection of canned goods for the fall community service project benefitting Society of Saint Stephens.

Goal: To get the class to work together to come up with a theme and ideas on how to decorate your class box. Complete the project in class and show students how they can work together on a project.

Example: Box decorated as a turkey. Divide class into groups and have each group work on a body part. One group can paint and assemble the head, another, the body, another, the wings, another, the legs and the last group can create a poster with a slogan. "Flocking together to Feed our Friends in Need"

Supplies: The boxes will be supplied for the project. Any art supplies that in the art masterpiece cabinets on the bottom can be used as well as the butcher paper that is in the work area in the back half of the teachers lounge.

Theme ideas: could be...

Helping hands working together... Have the class put their handprints around the box with various pictures of people helping one another.

A Thanksgiving theme ...where each child puts something he or she is thankful for on the box.

A fall theme... with leaves and fall items around the box.

A school spirit ...theme with Foster bulldogs on the box.

Have fun with the kids on this and let them "own" the project!

Boxes should be displayed inside the classroom due to fire hazard in hallways.

This project will help the students feel more involved in the giving process and help them appreciate the difference they are making in the lives of people who are less fortunate in our community.

Boxes have been placed in the supply area..one per classroom.

For examples, please click on the photo gallery tab above!



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November Project

Picasso Faces

QUESTIONS:

* Discussion questions are for drawing in top right corner of poster

1. What do you see? (face)
2. What shapes do you see? (ovals, squares)
3. What types of colors did Picasso use? (bright, bold colors)
4. What do you think this painting is supposed to be about? (a portrait of a woman, bright colors may express a vibrant personality)
5. Why do you think Picasso painted this way? (He was experimenting with abstract art and applying it to his cubist ideas.)

Def. Cubism: An early 20th-century style and movement in art, esp. painting, in which perspective with a single viewpoint was abandoned and use was made of simple geometric shapes, interlocking planes, and, later, collage. It was created by Picasso and Braque.

HISTORY:

Pablo Picasso (1881-1973) was a prolific Spanish artist who produced over 20,000 drawings, paintings, prints and sculptures during his 70-year career. As one of the most recognized figures in 20th century art, Picasso is best known for co-founding the Cubist movement and for the wide variety of styles embodied in his work.

ART:

Materials:

Heavy White Paper/Const. Paper 9 x 12
Black Const. Paper for Mounting (optional)
Pencil
Oil Pastels
Sharpie
Paper Towels



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Procedure:

1. With pencil, draw a large oval shape, filling most of the paper.
2. Next draw a profile line down the middle of your oval, to create a side angle view (forehead, nose, lips and chin) You might want to demonstrate this step or refer to line art on presentation poster.
3. Find the lips and draw a sideways “V” shape on both sides, with a line through the middle from corner to corner. You are creating both a profile and front view simultaneously!
4. Now add the eyes and outline the shapes for the eyebrows above them. Draw only outlines of shapes - nothing filled in yet!
5. Draw a simple “C” or “backwards C” to indicate a nostril on the profile side of your drawing.
6. Add a curved line on both sides of the head for ears and draw the hair as a shape rather than individual lines.
7. Add your details, extra eyes, noses, ears, eyebrows, etc.
8. Trace over all your pencil lines with a black Sharpie, then erase any pencil lines that are still showing.
9. Use oil pastels to color your face. Be sure to smudge your colors with a paper towel to blend the colors. You can add textures in a wallpaper design in the background. Add the neckline of shirt or add hair accessories. Be creative and have fun!

Pablo Picasso



Femme à la resille (Woman in a hairnet), 1938

by Pablo Picasso

INTRODUCTION

Pablo Diego José Francisco de Paula Juan Nepomuceno María de los Remedios Cipriano de la Santísima Trinidad Ruiz y Picasso known as Pablo Ruiz Picasso (25 October 1881 – 8 April



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1973) was a Spanish painter, [draftsman](#), and [sculptor](#) who lived most of his life in France. He is widely known for co-founding the [Cubist](#) movement and for the wide variety of styles that he helped develop and explore.

HISTORY

Picasso showed a passion and a skill for drawing from an early age. From the age of seven, Picasso received formal artistic training from his father in figure drawing and oil painting. Ruiz was a traditional, academic artist and instructor who believed that proper training required disciplined copying of the masters, and drawing the human body from plaster casts and live models. His son became preoccupied with art to the detriment of his classwork. In 1895, Picasso was traumatized when his seven-year old sister, Conchita, died of [diphtheria](#). After her death, the family moved to [Barcelona](#), where Ruiz took a position at its School of Fine Arts. Picasso thrived in the city, regarding it in times of sadness or nostalgia as his true home. Picasso's father and uncle decided to send the young artist to Madrid's [Royal Academy of San Fernando](#), the country's foremost art school. At age 16, Picasso set off for the first time on his own, but he disliked formal instruction and quit attending classes soon after enrollment. Madrid, however, held many other attractions. The [Prado](#) housed paintings by [Diego Velázquez](#), [Francisco Goya](#), and [Francisco Zurbarán](#). Picasso especially admired the works of [El Greco](#); elements like the elongated limbs, arresting colors, and mystical visages are echoed in Picasso's later work.

ANALYSIS

Picasso's work is often categorized into periods. While the names of many of his later periods are debated, the most commonly accepted periods in his work are the [Blue Period](#) (1901–1904), the [Rose Period](#) (1905–1907), the [African-influenced Period](#) (1908–1909), Analytic [Cubism](#) (1909–1919), and Neoclassical (1920–1940).

Picasso's Blue Period (1901–1904) consists of somber paintings rendered in shades of blue and blue-green, only occasionally warmed by other colors. This period's starting point is uncertain; it may have begun in Spain in the spring of 1901, or in Paris in the second half of the year. Many paintings of gaunt mothers with children date from this period.

The Rose Period (1904–1906)^[48] is characterized by a more cheery style with orange and pink colors, and featuring many circus people, acrobats and [harlequins](#) known in France as saltimbanques. The harlequin, a comedic character usually depicted in checkered patterned clothing, became a personal symbol for Picasso.

Picasso's African-influenced Period (1907–1909) begins with the two figures on the right in his painting, [Les Femmes d'Alger \(O.J.\)](#), which were inspired by African artifacts. Formal ideas developed during this period lead directly into the Cubist period that follows.

Analytic [cubism](#) (1909–1912) is a style of painting Picasso developed along with [Georges Braque](#) using monochrome brownish and neutral colors. Both artists took apart objects and



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“analyzed” them in terms of their shapes. Picasso and Braque’s paintings at this time have many similarities. Synthetic cubism (1912–1919) was a further development of the genre, in which cut paper fragments—often wallpaper or portions of newspaper pages—were pasted into compositions, marking the first use of [collage](#) in fine art.

In the period following the upheaval of World War I, Picasso produced work in a [neoclassical](#) style. This “[return to order](#)” is evident in the work of many European artists in the 1920s, including [André Derain](#), [Giorgio de Chirico](#), [Gino Severini](#), the artists of the [New Objectivity](#) movement and of the [Novecento Italiano](#) movement. Picasso’s paintings and drawings from this period frequently recall the work of [Raphael](#) and [Ingres](#).

During the 1930s, the [minotaur](#) replaced the harlequin as a common motif in his work. His use of the minotaur came partly from his contact with the [surrealists](#), who often used it as their symbol, and it appears in Picasso’s *Guernica*.



[Guernica](#), 1937, [Museo Reina Sofia](#)

Arguably Picasso’s most famous work is his depiction of the German [bombing of Guernica](#) during the [Spanish Civil War](#)—[Guernica](#). This large canvas embodies for many the inhumanity, brutality and hopelessness of war. Asked to explain its symbolism, Picasso said, “It isn’t up to the painter to define the symbols. Otherwise it would be better if he wrote them out in so many words! The public who look at the picture must interpret the symbols as they understand them.”



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December Project

"Young Woman with a Water Jug"

QUESTIONS:

1. Where is the lighting coming from in this painting? (the window)
2. Where is the young woman in the painting placed? (center)
3. The woman in this painting is captured in the middle of an action. What is she doing? (accept any reasonable answers)
4. Where is she looking? (she is looking out the window)
5. What was she about to do when something caught her attention outside? (lift up the jug of water or place it down)
6. What do you think might have aroused her attention outside? (a fight, a boy she liked, someone in the market place, someone yelled, any ideas)
7. Can you describe the water jug and the basin it rests on? What materials do you think they are made of? (metal, something shiny and slick)
8. We said the light is coming from the window. What kind of light do you see on the jug? (reflected light) * Vermeer uses full daylight brightness in his artwork. He enjoys the "effects of reflected light" that only real daylight allows. He uses space well and produces a canvas that is simple yet harmonious.
9. What else do you see on the table? (golden box, carpet on the table - both of which are signs of luxury - blue fabric over the chair, a map on the wall)
10. What do you think is in the box? (jewelry, any reasonable ideas)
11. Do you think this household is rich or poor? (rich)
12. What do you think might be in the jug? (water, etc.)
13. What do you think people drank then or do you think it was for washing? (water/wine)
14. Can you see the whole of the room this woman is in? (no) Which part of the room do you see? (just a corner)
15. Can you imagine what the rest of the room is like?
16. Who do you think this woman might be? (servant, nun-no this is the costume of the day)

* Notice in this painting how cleverly the artist makes your imagination work. He gives very little information, but just enough to make you ask questions and make you speculate. You can develop your own story about this painting.

SUMMARY:

This painting was done in oil by a Dutch artist Jan (Yan) Vermeer in 1663-65. It is only 18" x 16" and is in the Metropolitan Art Museum in New York. It was painted in a period of time called the "Golden Age". Dutch paintings at this time reflected the "riches" of this golden age. The furniture, rich fabrics from other countries, exquisite glass, bronze, pewter, and copper wear plus beautiful carpets which were too beautiful to walk on so they were used as wall coverings or as decorative



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clothes on tables. The Dutch used a lot of maps to decorate their walls. They were masters of the known world - trading with far off countries. They thought that knowledge was gained through pictures and maps. No wonder it was a period of time that produced great artists.

ART:

Materials:

parchment paper – in supply cabinets (students can pick the hue they want)

colored pencils

black markers for labeling

assorted old world maps – available in supply cabinets

gold pencils for accent

Procedure:

1. After looking at several maps made during this make their own map. Their map must have:
 - two large continents
 - an ocean
 - a lake
 - an island
 - three rivers
 - a peninsula
 - a sea
 - a strait
 - a mountain range
 - a cove or gulf
2. Given the above list of requirements, the students are to create their own world on a map. They are to label all the above with their own names. Have them include a directional guide - compass - indicating north, south, east and west. Label with marker or black pencil.
3. For a real added touch, you can burn the edges of these maps to make them look really old. (This should be done prior to the lesson) OR Have the students cut off the hard edges and take a brown marker and go around the edges of their paper so it looks worn and irregular around the edge to create a burnt look. Regardless of which you choose, have the student gently crumple and smooth out their paper prior to beginning their map drawing.
4. Students can add a little bit of gold accent with marker to their drawing to create interest. Remember, maps were a form of art!
5. If time permits, have the students share their maps.



Jan Vermeer



Young Woman With A Water Jug

Jan Vermeer (1632-1675)
Oil on canvas, ca. 1663-1665 Size of original: 18 X 16"
The Metropolitan Museum of Art, New York City
AE113

Vermeer cherishes the immobility of his models. They do nothing more flamboyant than two hands allow: they pour milk, play music, make lace, write letters. A lady sighs, another stares, but no one solicits our attention.

Martin Pops

INTRODUCTION

In 1912 Wassily Kandinsky wrote: "Every work is a child of its time...each period of a culture produces an art of its own, which cannot be repeated." No art is more "a child of its time," nor has the art of any other time since the Renaissance been more written about or more speculated about than the Dutch art of the seventeenth century—the Golden Age. On the other hand, little is known of one of the most famous of the artists of the Golden Age, Jan Vermeer—sometimes known as Johannes Vermeer, but most often simply Vermeer. Even his works cannot be precisely dated because he affixed his signature and the date to only two of the thirty-five paintings attributed to him. There may be an advantage to knowing little of Vermeer, the man, because of the existence, in the history of art, of the spurious practice of looking at the artist and imagining that we understand the work. And because it would be equally hazardous to look at the work and imagine that we know the artist, it therefore seems to be most profit-

able to look at the Holland of the seventeenth century itself in order to begin to understand the art of Vermeer.

HISTORY

Melchior Fokken's 1662 description of the city of Amsterdam might well represent the image of the entire country in the Golden Age: "So, Amsterdam has risen through the hands of God to the peak of prosperity and greatness...The whole world stands amazed at its riches and from east and west, north and south they come to behold it." Dutch painting, then, was said to have been "a mirror objectively reflecting the life and land of Holland," and not only the life and the land, but the riches, as well. Barthes writes of "the order of creation dedicated to contentment," and uses as example the Dutch still life. "There are objects wherever you look, on the tables, the walls, the floor: pots, pitchers overturned, a clutter of baskets, a bunch of vegetables, a brace of game, milk pans, oyster shells,

glasses, cradles. All this is man's space; in it he measures himself and determines his humanity." However, in a recently published study of *The Age of Rembrandt*, another famous artist of the Golden Age (see *The Mill*), the editors describe a new "multi-faceted image" of Dutch painting "that resists simple interpretations."

CRITICISM

Vermeer's YOUNG WOMAN WITH A WATER JUG has most frequently been given the simple interpretation, described as a direct record of the opulent Dutch life of the Golden Age or as simply pleasing, existing only for its purely aesthetic or formal qualities. This is one such description:

The young Woman with a Water Jug clearly shows Vermeer's mature style of the sixties. He abandons the Baroque chiaroscuro [extreme contrast of dark and light] of his early period in favour of full daylight brightness, and changes from warm tonality to a cool accord. There is an increase in simplicity, order, and harmony. The space is organized with greater clarity, there is a finer modulation of values, with more transparency in the shadows, and greater consideration is given to the effects of reflected light. The young Woman with a Water Jug, like the Woman Reading a Letter in Amsterdam allows us to study Vermeer at the height of his art, where his accents on form and silhouette, on space and surface design, on light and colour were most selective and full of formal significance. An uncanny balance is struck between the animate and inanimate in this perpetuation of a transitory moment...detail fascinates us and contributes to the expressive grandeur and exquisite beauty of the total design.

CRITICAL ANALYSIS

YOUNG WOMAN WITH A WATER JUG is certainly pleasing, and there is no question that the formal and aesthetic qualities, so eloquently detailed above, do exist. But was Vermeer concerned only with creating a painting that was pleasing to the eye? Let us look more carefully beyond the surfaces of YOUNG WOMAN WITH A WATER JUG. The young woman of the title stands in the center of the painting. She is indeed caught in "a transitory moment" as she



gazes, not at the viewer, but out of a window and to the left edge of the painting. Her attention has been arrested by something outside of our vision, some thing unknown, as she is about to either lift or to lower the water jug. The water jug then becomes important only because it calls the viewer's attention to the arrested action, which appears to be the important—certainly the central—element in the painting. As a thing in itself, the water jug—a rather imprecise name for such an elegant vessel—like the brass basin in which it rests, the golden box, the luxurious carpet which graces the top of the table, and the blue fabric that lies casually over the back of the chair, seem to amount to a mere inventory of items. For Barthes these items are "man's space." For some critics, these items are evidence of the artist's virtuosity in painting the textures, the light and color—the surface of things. For Svetlana Alpers they delineate "The Art of Describing." For Martin Pops, "The water-jug, the jewel-box, and the basin are 'houses for things,' enclaves of privacy," which add to the viewer's sense of an unknown and unseen world beyond the painting. Just as, by the young woman's arrested action, Vermeer arouses the viewer's curiosity as to what unknown thing exists outside the window—we see the inside of the room, but not outside of it—we see the outside of these 'houses for things,' but not inside them. For Pops this is "the dialectic of inside and outside." Why has Vermeer painted YOUNG WOMAN WITH A WATER JUG and other paintings of the same period showing a single woman at a window in the corner of a room? Pops writes: "[Vermeer] is a literalist of the imagination who uses a bourgeois interior for analyzing the soul." He further notes that Vermeer "concentrates space in corners" and that, of the thirty-five Vermeers, "we have sixteen paintings of a person alone in the corner of a room." The corner, for Pops, is "the chamber of being." He theorizes:

The woman whose body joins the window-catch to the water-jug embodies 'half-open being.' She is like the half-open window. The more it opens, the less it discloses. Her opened stance mocks us with the paradox of meaning, tempts us with secrets we can never know. The

panes of glass, like planes in a cubist painting, recede or advance as we regard them. The woman is as incommensurable as the corner, as ambiguous as the glass, as opaque as the vessels...We see the outside of vessels but not inside them; we see inside rooms, but not outside them...In the Woman with a Water-jug Vermeer triumphs by means of paradox and indirection. Inside is concrete because it is incommensurable; outside is vast because it is invisible.

Students might discuss the idea of "a chamber of being" which Pops asserts that Vermeer "constructs and dismantles" throughout his paintings of this period—his "mature work"—and the purely formal descriptions of other critics. Which appears to be the most credible? They could also look at other descriptions of YOUNG WOMAN WITH A WATER JUG and compare them with the two presented here, the formalist critic vs. Pops' more psychological criticism. We might also ask if there is a place for purely formalist criticism.

Another interesting subject for discussion is the ever-present woman in Vermeer's paintings, such as YOUNG WOMAN WITH A WATER JUG. According to Barthes, Dutch society in the seventeenth century was a man's society, represented by the guild portrait. The historian Schama describes woman in Dutch culture as either housewife—a symbol of domestic peace and cleanliness—or hussy. But neither description seems to fit the YOUNG WOMAN WITH A WATER JUG. Housewife she may be, but, like the objects which surround her and the map on the wall, they appear to be much more than their literal, or even their usual interpretations, suggest. Who is this woman? Why did Vermeer choose a woman as the major subject for his paintings? Proust, who was an admirer of Vermeer, wrote of one woman's curiosity on the subject: "As for Vermeer of Delft, Odette asked whether he had been made to suffer by a woman, if it was a woman that had inspired him and once Swann had told her that no one knew, she had lost all interest in that painter." Like Odette, although her speculations may be inappropriate, we wish to understand the position of the woman in Vermeer's painting.

STUDIO ACTIVITIES

On the wall to the right of the YOUNG WOMAN WITH A WATER JUG is a map. The 17th century Dutch not only excelled in the world of music, poetry, and painting, they were also geographers and mapmakers. It was not unusual for the Dutch to use maps as wall decoration, thus bringing the world into the home—in essence, bringing the outside, inside. Alpers refers to "the mapping impulse," and writes that particularly at this time in Holland, mapping and picturing were to coincide. She believes that this coincidence was based "on the common notion of knowledge and the belief that it is gained and asserted through pictures." We frequently use maps as sources of knowledge—to find our way to an unfamiliar destination, to locate a city or country that we have read about, or simply to orient ourselves to the world. Children often draw maps in order to better understand their own private worlds. Students might draw individual maps, mapping their way from home to school, picturing the details of the buildings and other areas along the way. It would be interesting to draw two separate maps; one from memory, and the second after having carefully itemized the particular sites on the route.

Marjorie Wilson, Ed. D.
Penn State University

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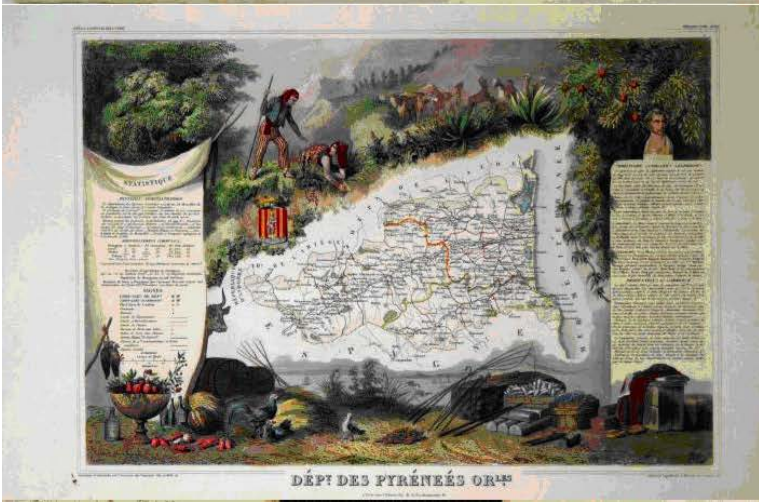
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January Project

“Empress Theodora and Her Court” - AE157

QUESTIONS:

1. What is this a picture of? (lots of people)
2. Do you know the artistic term for a picture with a lot of people in it? (group portrait)
3. Can you describe the people in the picture?
 - Are they rich or poor?
 - Describe their clothes.
4. Does it look like a modern picture like from today? (no)
5. Do you think this is a painting, sculpture, photograph? (no)
6. Does anyone know what type of art work it is? (mosaic)
7. Does anyone know what a mosaic is?
8. What do you think it's made of? (accept any reasonable response)
 - This type of art work is called a mosaic. It's like a puzzle - you put it together with different pieces of stone, glass, tile to make a complete picture.
9. Can you think of any other materials you could use to make a mosaic? (beans, beads, paper, pasta, shells, etc.)

SUMMARY:

The title Byzantine Art is given to all the works of art created within the realm of the Eastern Roman Empire between the years 300-1453. This particular mosaic, “Theodora and Her Court”, can be found on the wall of San Vitale a fine church located in the city of Ravenna on the coast of Italy.

The making of wall decorations with mosaic is a very special technique. The artist works out a design using small cubes of colored stone or glass set in plaster. The cubes are called “tesserae” and they create a shimmering effect because of the way they are set in the plaster. Gold was very often used in the background and in ornamental decorations, so that when the light shone on them, it reminded people of the glory of heaven.

All of the figures in this mosaic, you will notice, are tall and dignified. They look very regal and stately, as though they are used to ceremonies. They also look rather frozen in place - not quite real.



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ART:

Materials:

- 9 x 12 black construction paper (1 for each student - optional for mounting)
- several pieces of dark construction paper for students to choose from – dark blue, red, dark green, brown, purple cut to 8 x 11 size
- baggies with assorted colored construction paper mosaic pieces
- pencil
- glue
- samples to show

Procedure:

1. First choose a piece of dark construction paper for the background color. Glue it to the black construction paper to create a matted look.
2. Now the students are to draw a simple outline of a pleasing design try to fill the paper - use a pencil to do this. Drawing needs to be very simplistic with few details because they will be filling in the drawing with paper tiles.
3. Once this is done they are to select the mosaic colors that they want to use to fill in the outlined shapes - they may use all the colors or just a few - regardless, the colors that they use should be balanced.
4. After placing the mosaic tiles in a pleasing composition, glue the pieces down onto the paper. Remind them to be careful and work like a craftsman. One big breath will blow away their design! Try to encourage them to balance the colors that they use.



EMPRESS THEODORA AND HER COURT

BYZANTINE SCHOOL
(6th Century)

Mosaic
AE157

CHURCH OF SAN VITALE, Ravenna

BACKGROUND FOR TEACHERS

The title Byzantine Art is given to all the works of art created within the realm of the Eastern Roman Empire between the years 300-1453. The name is often used interchangeably with Early Christian, particularly with regard to those works produced before the Iconoclastic controversy which took place from 726-867. This art is characterized by shimmering coloristic effects, flat forms, two-dimensional space, neutral backgrounds of gold or deep color, and highly decorative detail. Although the first forms of early Christian art were based upon those of Late Antiquity, and are thus responsible for the late survival of Greek and Roman art, a great change took place when Constantine promulgated the Edict of Milan in 313. New impetus was given to the arts when the Christians suddenly found themselves able to erect public places of worship. Architecture flourished, and with the erection of magnificent new churches the artist found himself in demand for decoration of large expanses of wall in a manner befitting the house of God.

It was at this time that the art of mosaic was raised to unprecedented perfection. Instead of the marble cubes used by the Greeks and Romans for tesserae, these Christian artists used cubes of colored glass and translucent gold set in the wet plaster in an uneven fashion so that they would reflect light. Now the space which the walls had defined was filled with a shimmering radiance of color, so that the worshipper might easily be reminded of the glory of the Kingdom of God and the splendor of the new Jerusalem.

The church of San Vitale is domed: its plan is central, and the mosaics are perfectly fitted to the wall spaces. These mosaics, which are among the great art treasures of the world, glow with brilliant reds, deep blues and rich greens. The two most famous of these are those of Justinian and his wife, Theodora, together with their courts, which adorn opposite sides of the chancel and look down upon the altar. The inclusion of these two people is remarkably convincing, although they are in a sense, symbols of themselves. Justinian had wanted the generations to remember him and his Queen, and here they have remained shining in a kind of celestial glory for fifteen centuries.

All the figures in this mosaic represent a type of beauty which had become the ideal of the time; tall, slender figures, small feet, oval-shaped faces and large dark eyes. All movement is arrested as though a solemn procession had just paused on earth, and would not resume again until eternity has dawned.

Byzantine art had far-reaching influence, not only in the Middle East, but in Italy, Spain, North Africa, Egypt, the Balkans, and Russia. In each of these places, however, native characteristics showed through. Russian ikons made in the fourteenth century are testimony to this. Many mosaics throughout Christendom were worked out in cycles of stories from the Old and New Testament. In all of them we are reminded of an age when the artist was deeply concerned with spiritual realities.



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IDEAS FOR LEARNING

When the Emperor Justinian ruled the Byzantine Empire in the sixth century A.D., so many fine things were accomplished in the fields of law, literature, medicine and art that those years of history are known as "The Golden Age." The great Cathedral of Saint Sophia, which Justinian had built in the city of Constantinople, is still one of the marvels of architecture even though it was dedicated in the year 537. Another fine church built by the Emperor is that of San Vitale located in the city of Ravenna on the Adriatic coast of Italy. The walls of San Vitale are covered with magnificent mosaics, and among them is THEODORA AND HER COURT. This mosaic faces one side of the altar while on the opposite wall there is one of the Emperor Justinian himself with priests and officers of the court. Both Justinian and Theodora are pictured as bringing gifts to the altar to be used during the Mass. The Emperor, himself, wished these pictures to be made so that he and his wife would never be forgotten, and here, nearly sixteen centuries later you can see them endowed with all the majesty that the artists could command.

The making of wall decorations with mosaic is a very special technique. The artist works out a design using small cubes of colored stone or glass set in plaster. The cubes are called "tesserae" and they create a shimmering effect because of the way they are set in the plaster. Gold was very often used in the background and in ornamental decorations, so that when the light shone on them, it reminded people of the glory of heaven.

All of the figures in this mosaic, you will notice, are tall and dignified. They look very regal and stately, as though they are used to ceremonies. They also look rather frozen in place—not quite real. This is not because the artists of that time had not known how to make things appear lifelike. No, for the Greeks and Romans, from whom they

had learned many things, had known how to do this centuries ago. It was, rather, that the artists were looking for a new way to express ideas, as creative people in every age strive to do. So, instead of making realistic pictures, they chose to represent the "idea" of a person. That is why these individuals are so similar in size, why their eyes and feet are quite alike. Only the Empress is shown a little taller than the others to emphasize her importance. If you look carefully at the whole picture you will see that there is not much depth to it. The artist wanted to keep it rather flat since it was to be a wall decoration, so he used his chosen materials in what he felt to be a fitting way. When anyone has respect for the nature of the materials they use, it shows in the finished work, just as it does in THEODORA AND HER COURT.

Would you like to make a mosaic-like design or picture? Start with a line drawing that has a main shape that is large and centrally placed. Add details to the background and other parts of the picture.

Cut small squares of colored papers (you can use color pages from old magazines) and group the colors into "family" shades so that you can find them easily. Develop your line drawings by filling them in with the colored squares of paper. Study THEODORA AND HER COURT again. Notice that few areas are carried out in solid, one-color treatment. A variety of colors, both related and complementary, have been used to give sparkle and richness to the design. Also notice the use of lively color in the background areas.

When you are pleased with your color arrangements, paste the little colored squares into position. Work in a careful, craftsman-like way because this is essential to the art of making mosaics.



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February Project

Wright Windows

QUESTIONS:

1. What is architecture? (designing buildings, homes, interiors)
2. What shapes do you see in the windows Frank Lloyd designed? (circles, squares, rectangles)
3. What types of colors did he use? (primary colors in most, bright colors)
4. What kinds of lines did he use and how did he use them? (straight bold lines, they connect the shapes)
5. Are his designs symmetrical? (some are, but all have a sense of balance)
6. In the house "Falling Water" do you see similar shapes? (yes, strong rectangular horizontals, small squares in the glass windows)

HISTORY:

Frank Lloyd Wright was an American architect, probably the most famous American architect, born in 1867. Wright wanted his buildings to rise naturally from the land that surrounded them. His buildings are often low to the ground and comprised of straight lines forming geometrical patterns. In addition to being recognized as America's greatest architect, he was also one of its most prolific stained glass designers. Working with leaded glass between 1886 and 1923, during a time when the popularity of stained glass had reached a height not equaled since the Middle Ages, he designed over 150 houses that included leaded glass in virtually every window opening. Conservatively this amounts to more than 4,000 windows!

ART:

Materials:

#6 recyclable clear plastic	toaster oven
Sharpies	aluminum foil
white paper	plastic string
beads	hole punch
key chain rings	

Procedure:

1. Give each student a piece of recyclable clear plastic with a hole already punched into it.
2. Next give each student a piece of white paper & a pencil and have them create a rough draft on their paper of a simple geometric design in the style of Frank Lloyd Wright's windows that will fit on their plastic.

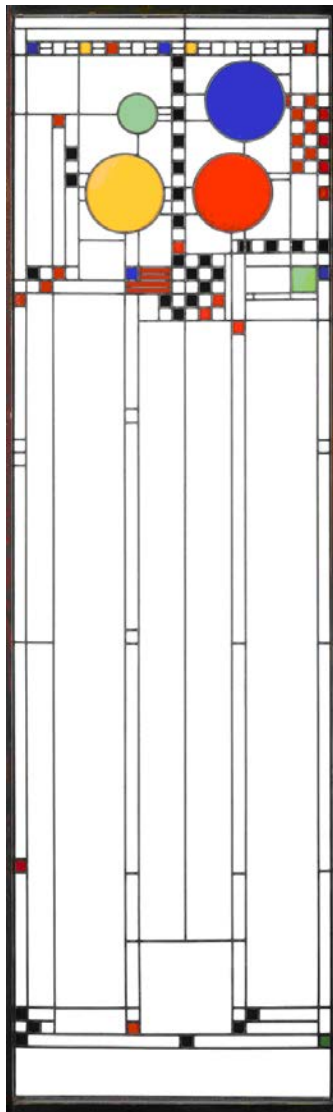


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3. Once they have a good design. They may recreate it on their plastic with sharpies. Have them use their white paper as a placemat to protect their desk.
4. After their design is done, have them bring their plastic to you and you will place it in the toaster oven until it shrinks. Be sure and put it marker ink side up on the baking sheet or aluminum foil. You can shrink about 4 at a time.
5. After it shrinks, remove from the oven and flatten with a towel as necessary. The plastic will curl and deform while shrinking. Once the plastic has cooled enough to touch, give it back to the student and they may select a few beads and colored plastic string to make their keychain/zipper pull.

Frank Lloyd Wright



Stained-glass window, 1912

Made by Frank Lloyd Wright (American, 1867–1959)

Glass, zinc

INTRODUCTION

Frank Lloyd Wright (born June 8, 1867 – April 9, 1959) was an American architect, interior designer, writer and educator, who designed more than 1,000 projects, which resulted in more than 500 completed works. Wright promoted [organic architecture](#) (exemplified by [Fallingwater](#)), was a leader of the [Prairie School](#) movement of architecture, and developed the concept of the [Usonian](#) home. His work includes original and innovative examples of many different building types, including offices, churches, schools, skyscrapers, hotels, and museums. Wright also often designed many of the interior elements of his buildings, such as the furniture and [stained glass](#).

ANALYSIS OF THE WINDOWS

Although mainly known as an architect, Frank Lloyd Wright was also active in many related areas as well, including furniture design, graphics arts, and his work with stained glass. He designed well over 4,000 leaded glass windows and doors for over 150 of his buildings. There were rarely referred to as "art glass windows". Art critics generally called them "leaded glass". Wright often referred to them as "light screens" — a term that evokes Japanese shoji screens, which were arranged in bands like his windows. Wright created leaded glass designs for doors, skylights, back-lit ceiling panels, table lamps, and wall sconces as well as for windows.

The major differences in Wright's glass design when compared to what came before is that the designs heavily depend on the zinc-or copper-plated came configuration (everyone else used lead) and they often feature



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geometric abstractions of natural elements such as plants. He used transparent solid-colored, iridescent and clear glass, and sometimes sandwiched gold leaf between two thin pieces of clear glass.

To enhance the reflective qualities of the iridescent glass, some of the individual pieces were set at an angle. When light strikes them, different colors can appear. They can also change color as the sun moves, and when interior lights are turned on or off.



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March Project

“Woman with Three Hairs Surrounded by Birds in the Night”

QUESTIONS:

1. What is this a painting of? (a woman)
2. What shapes do you see? (ovals, rectangles, thin lines, organic shapes)
3. Does this painting make you feel comfortable or uncomfortable? Why’?
4. When you look at this painting what words come to mind? (hard, abstract, colorful)
5. What colors did the artist use? Why do you think he chose these colors? (red, yellow, blue, green, black; to get the viewers attention and help the viewer's eyes to move around the painting)
6. Notice that some of the lines are drawn outside the colored shapes. Where did the artist use curved lines? Where did he use straight ones? (the head and body & hairs - curved lines; to create the pattern in the clothing/body & one of the birds - straight lines)
7. What is your opinion? Would you like to show this artwork to a friend? (any answer)

SUMMARY:

Miró was born April 20, 1893, in Barcelona and studied at the Barcelona School of Fine Arts and the Academia Galí. His work before 1920 shows wide-ranging influences, including the bright colors of the Fauves, the broken forms of cubism, and the powerful, flat two-dimensionality of Catalan folk art and Romanesque church frescoes of his native Spain. He moved to Paris in 1920, where, under the influence of surrealist poets and writers, he evolved his mature style. Miró drew on memory, fantasy, and the irrational to create works of art that are visual analogues of surrealist poetry.

ART:

Materials:

5"x8" index cards	watered down glue and brushes
Yarn	glitter
tin foil	sharpies
black construction paper for mounting	

Procedures:

1. Brush index card with a light, thin layer of glue
2. Create an abstract line art with the yarn and press into glue. Show example of finished art so students understand what they are to create. Over all shape should fill card stock.



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3. Take sheet of tin foil slightly larger than card stock and gently press on top of yarn. You should be able to see the line art relief under the foil.
4. Now gently fill in the areas with color using sharpies.
5. If time permits, allow students to brush some glue into a few of shapes and add some glitter. Bring a copy paper box lid with you and set up glitter in one area. Have the students come up one at a time to add glitter to their art. Shake off extra glitter into box.
6. Mount on black construction paper. Students can title their art and sign it in white pencil.

Joan Miro



**Woman with Three Hairs
Surrounded by Birds in the Night.
Palma, September 2nd, 1972
Joan Miro**

INTRODUCTION

A balance of sophistication and innocence lies behind this colorful work by Spanish painter Joan Miró. This surreal painting underscores Miró's wide appeal through the decades along with his lifelong belief that a relationship exists between art and nature.

HISTORY

Born to the families of a [goldsmith](#) and [watchmaker](#) he grew up in the lanes of the Barri Gòtic in Barcelona. His father was Michel Miro Adzerias and his mother was Dolores Ferrà. He began drawing classes aged seven, at a private school at Carrer del Regomir 13, a medieval mansion, and in 1907 he enrolled at the fine art academy at La Llotja, in defiance of his father. He had his



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first solo show in 1918 at the Dalmau gallery - where his work was ridiculed and defaced. Inspired by Cubist and surrealist exhibitions from abroad the young Miró was drawn towards the arts community that was gathering in [Montparnasse](#) and in 1920 moved to Paris, but continuing to spend the summers in Catalonia. There, under the influence of the poets and writers, he developed his unique style: [organic](#) forms and flattened picture planes drawn with a sharp line.

ANALYSIS

Joan Miró was among the first artists to develop [automatic drawing](#) as a way to undo previous established techniques in painting, and thus, with [André Masson](#), represented the beginning of [Surrealism](#) as an art movement. Automatic drawing was a means of expressing the [subconscious](#). In automatic [drawing](#), the [hand](#) is allowed to move '[randomly](#)' across the paper. In applying [chance](#) and accident to mark-making, drawing is to a large extent freed of [rational control](#). Hence the drawing produced may be attributed in part to the subconscious and may reveal something of the [psyche](#), which would otherwise be repressed. Examples of automatic drawing were produced by mediums and practitioners of the psychic arts. It was thought by some [Spiritualists](#) to be a spirit control that was producing the drawing whilst physically taking control of the medium's body. Miró did not, however, completely abandon subject matter. Despite the Surrealist automatic techniques that he employed extensively in the 1920s, sketches show that his work was often the result of a methodical process. Miro's work also rarely dipped into non-objectivity, maintaining a symbolic if schematic language. A viewer of Miro's work can usually pick out the subjects when they learn the title of the artwork as in Woman with Three Hairs.