

Cardboard Architecture

Design a building using cardboard

Architecture is the art of designing and constructing buildings.

Supplies:

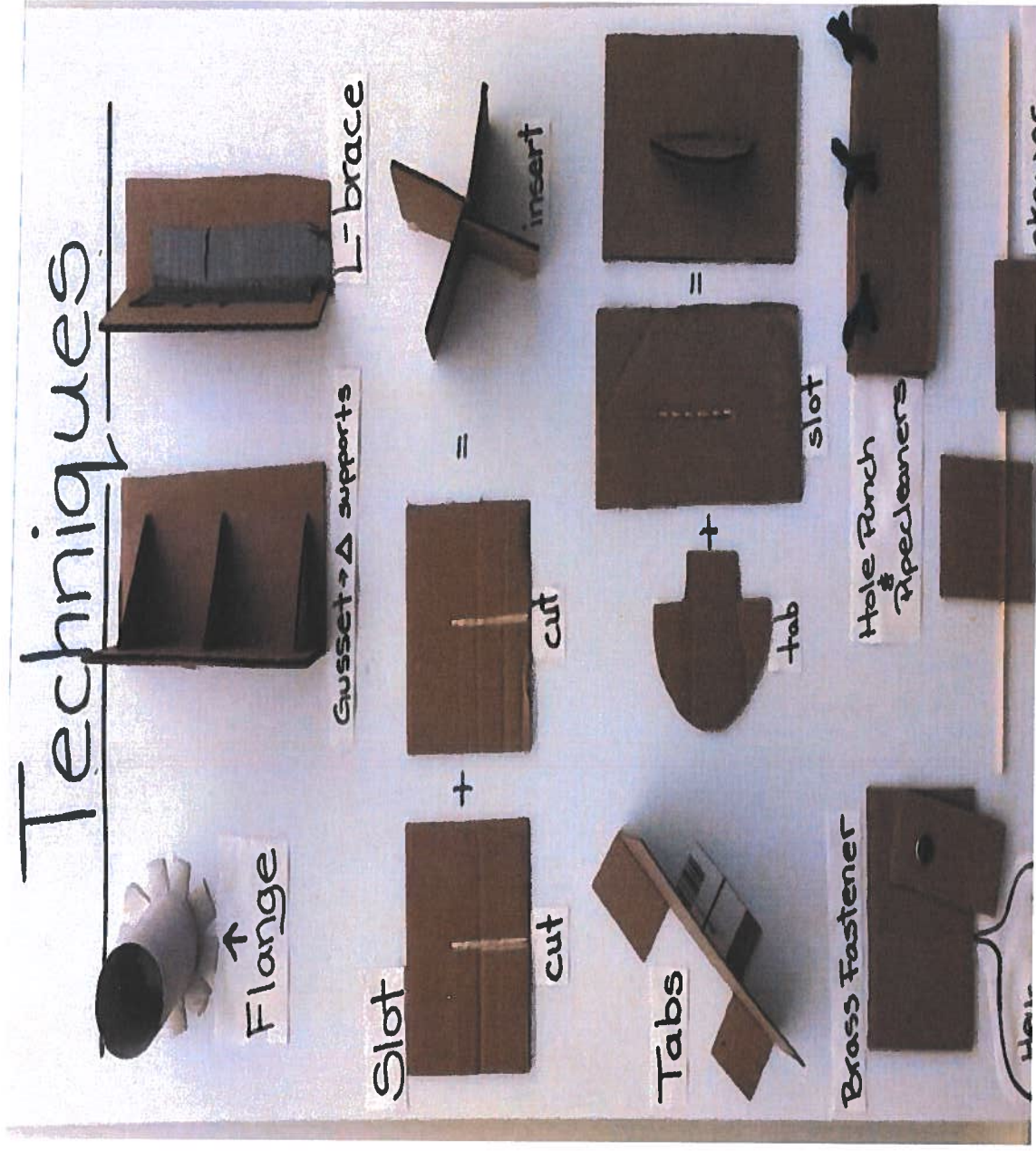
Cardboard from delivery boxes, cereal boxes, Amazon, Mac and cheese etc.

plastic cups or bowls from yogurt or Mac and cheese , cool whip etc. (all clean, of course!)

Paper towel and toilet paper rolls.

Scissors, tape, glue, (hot glue and box cutters only with adult supervision) string, hole punchers ,brass fasteners, pipe cleaners or wire and anything else!

Study the different ways you can connect pieces 🙌

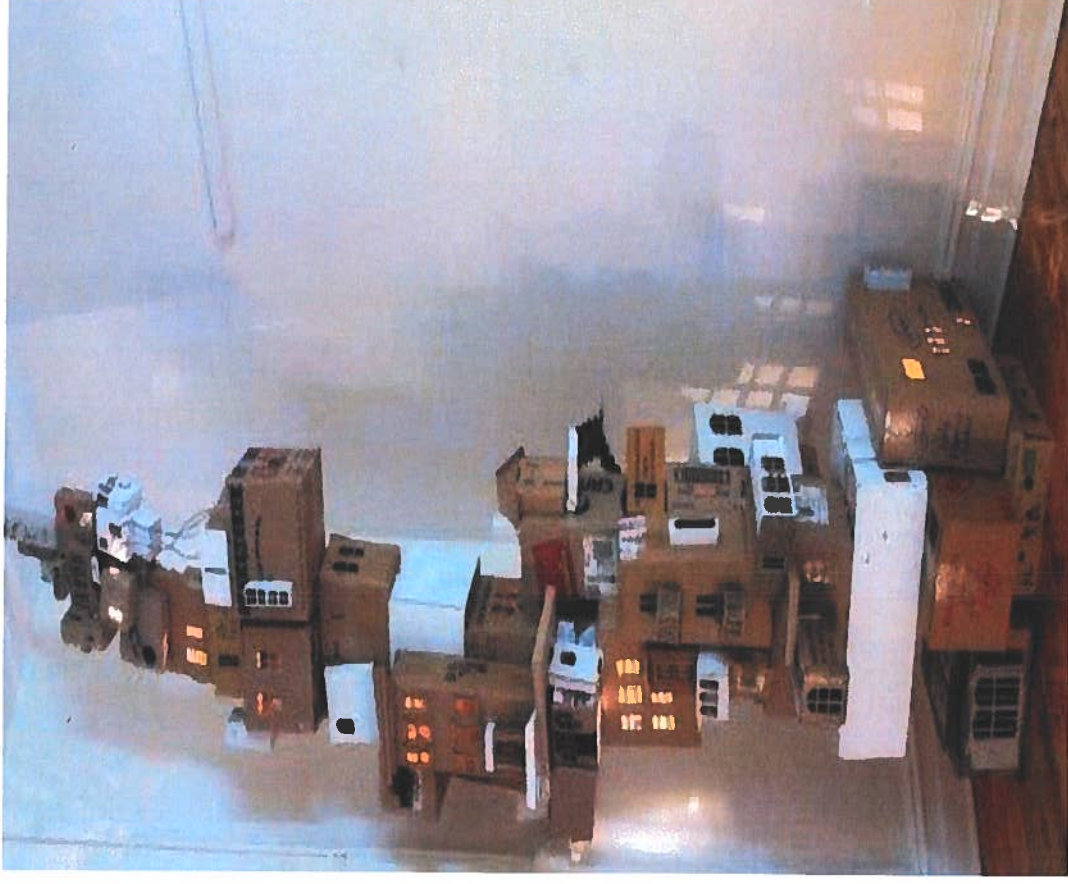


Architecture

After studying ways to connect pieces, use your imagination and see how you can connect your found objects to make a building. Get help from an adult if you want to cut out doors and windows. you can always draw these on if you prefer. You can add to your building by drawing on construction pieces like stone, brick, shutters etc.

extra challenge: make a city, or a sky scraper. Paint or color or add extras like beads, seeds etc. fo added texture

OR after some practice, make a fort!



Sandpaper printing

Textured monoprint

Material: sandpaper, crayons, paper, iron
You can also do this on fabric, like a t shirt

Directions:

You may use any grit sandpaper, but the grittier it is the more texture you will have.

Because you have to color **REALLY HARD**, I would suggest a smaller piece of sandpaper, but that is your choice. My sample is about 4 1/2 x 5 inches. Create a simple design or pattern. Press really hard with your crayons. Use your old crayons. Now is not the time to use pretty, new crayons.

Now you need an adult. Lay your piece on top of a newspaper, crayon side up. Lay your white paper on top, centering it over the art. You can add another piece of paper, just to protect your iron from leaking crayon wax if you wish. Press your pre-warmed iron over the paper, slowly rubbing all over your art. Make sure you get the edges. This takes a minute or two. When you lift your paper, you should see that your design melting into the back of the paper. Press longer if this isn't happening. Lift your white paper to see your monoprint.

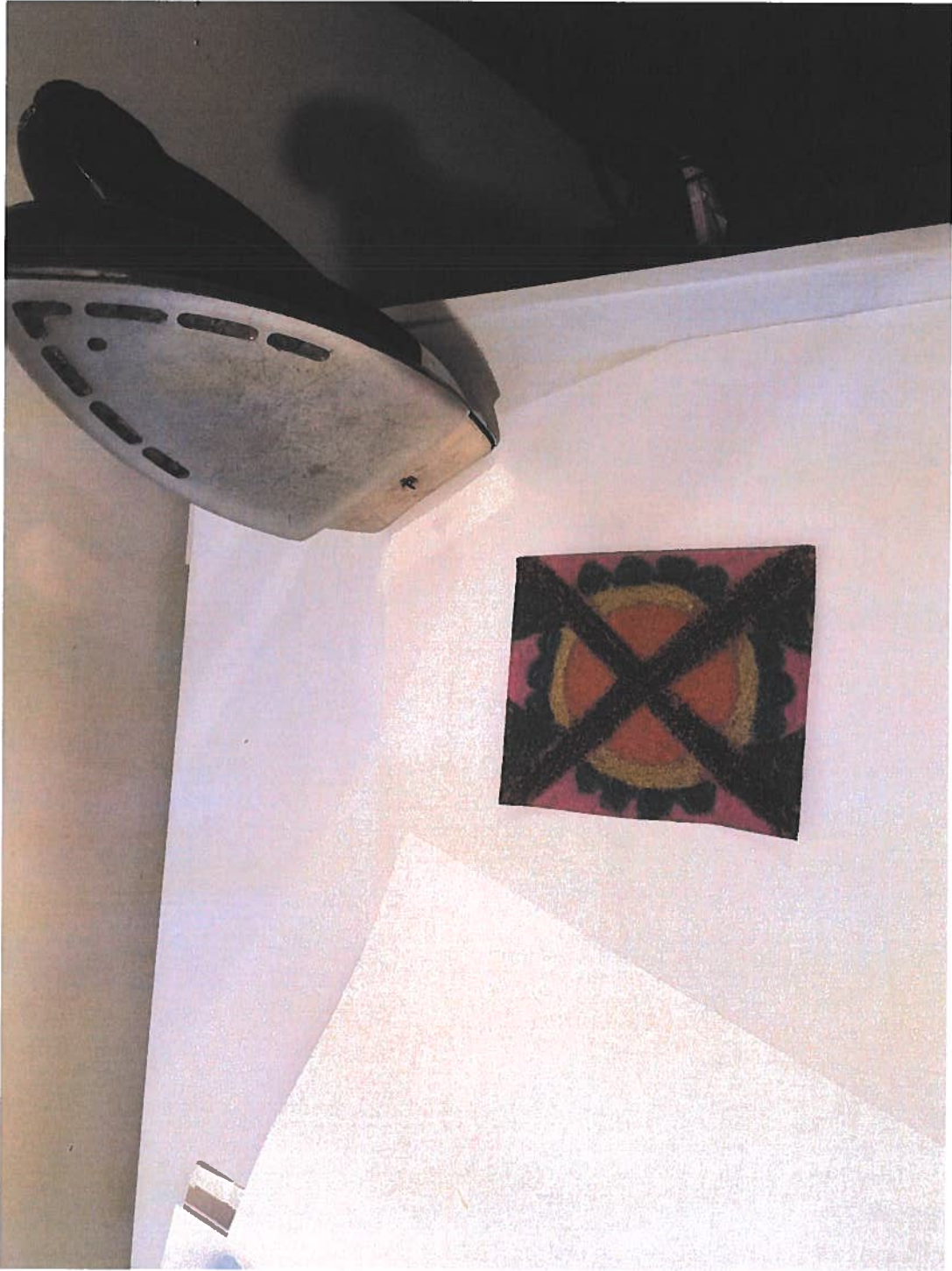
Use old crayons



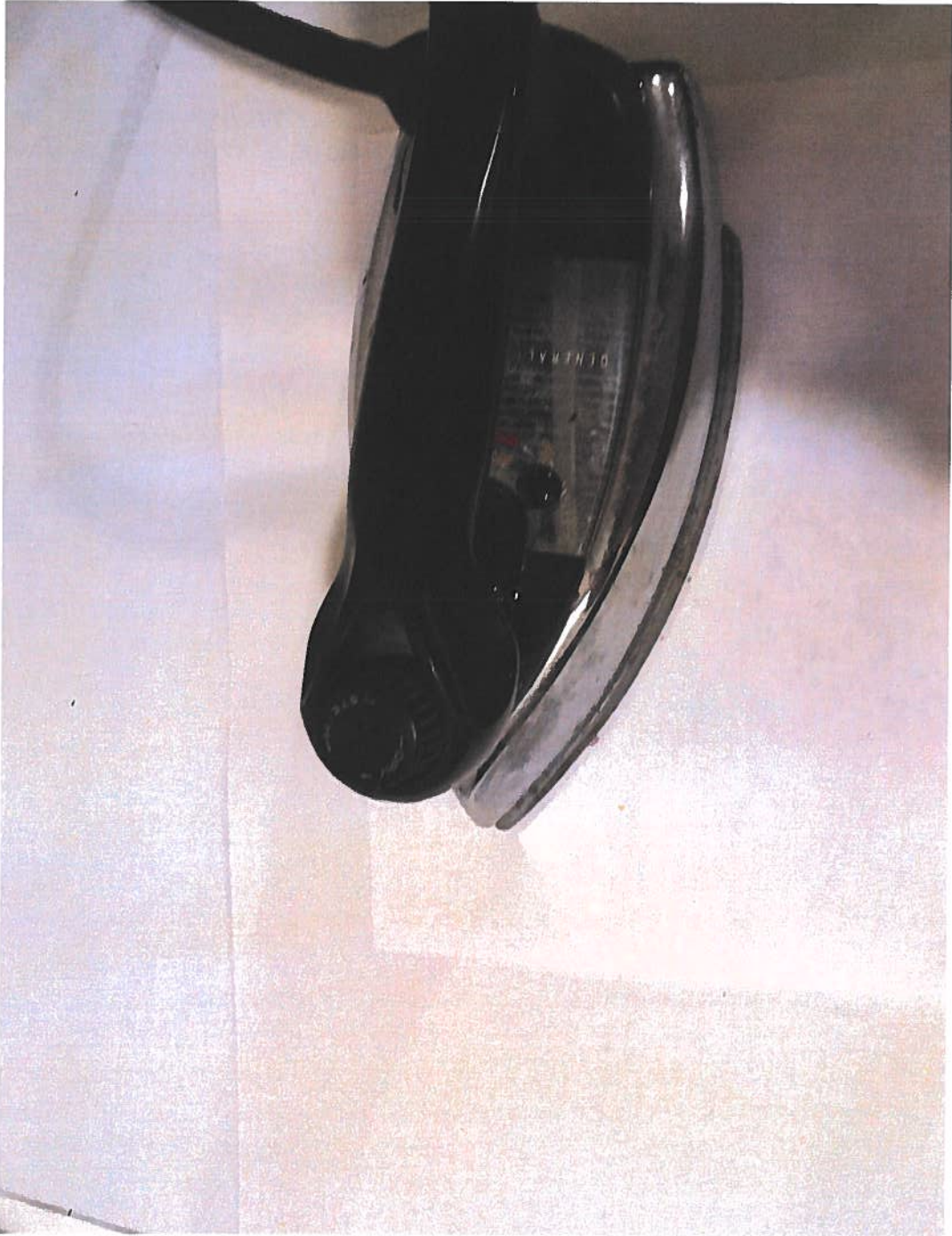
Press hard!



Put paper over design

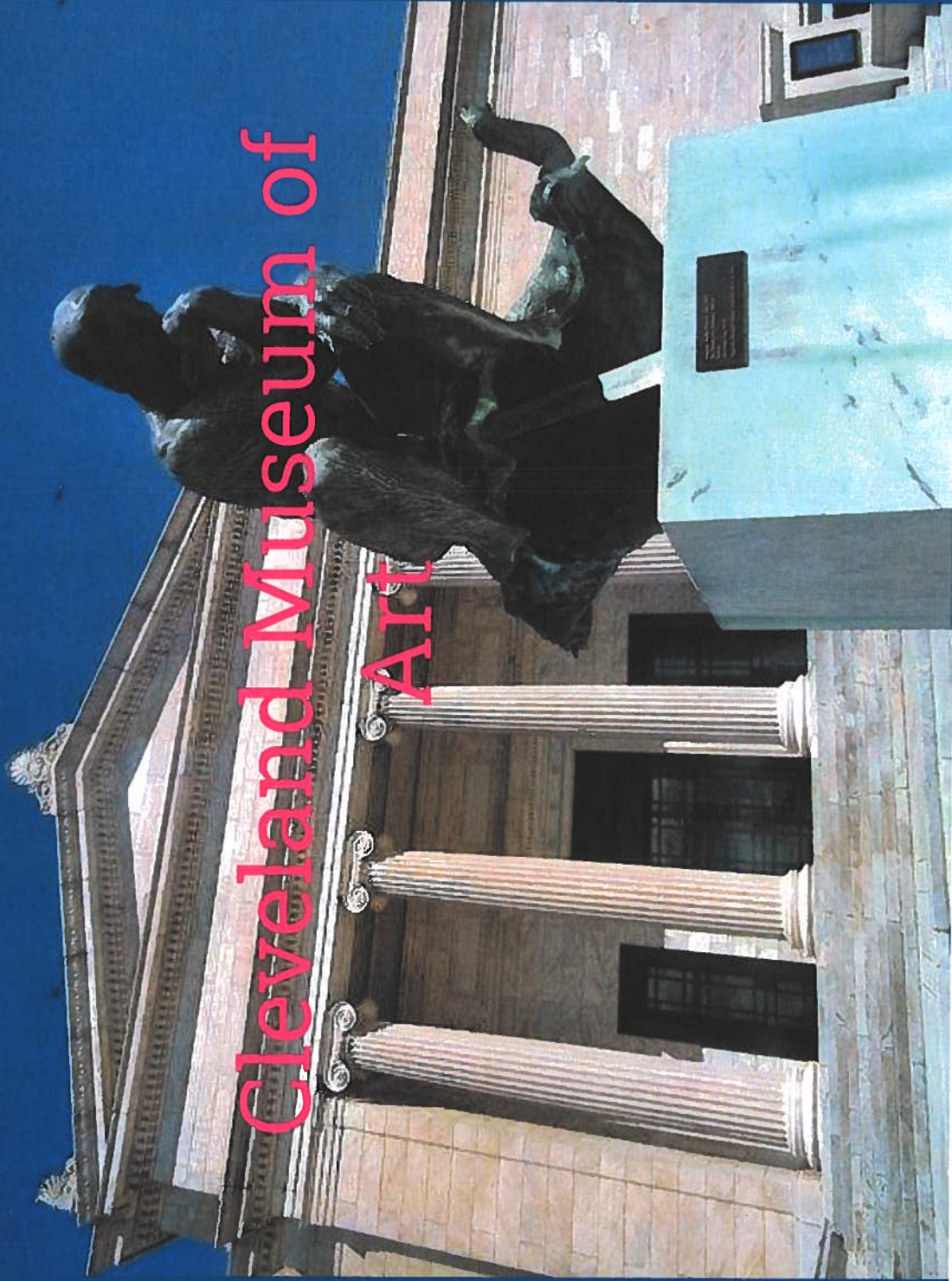


Press !





Cleveland Museum of Art



Middle Ages
1425-1450

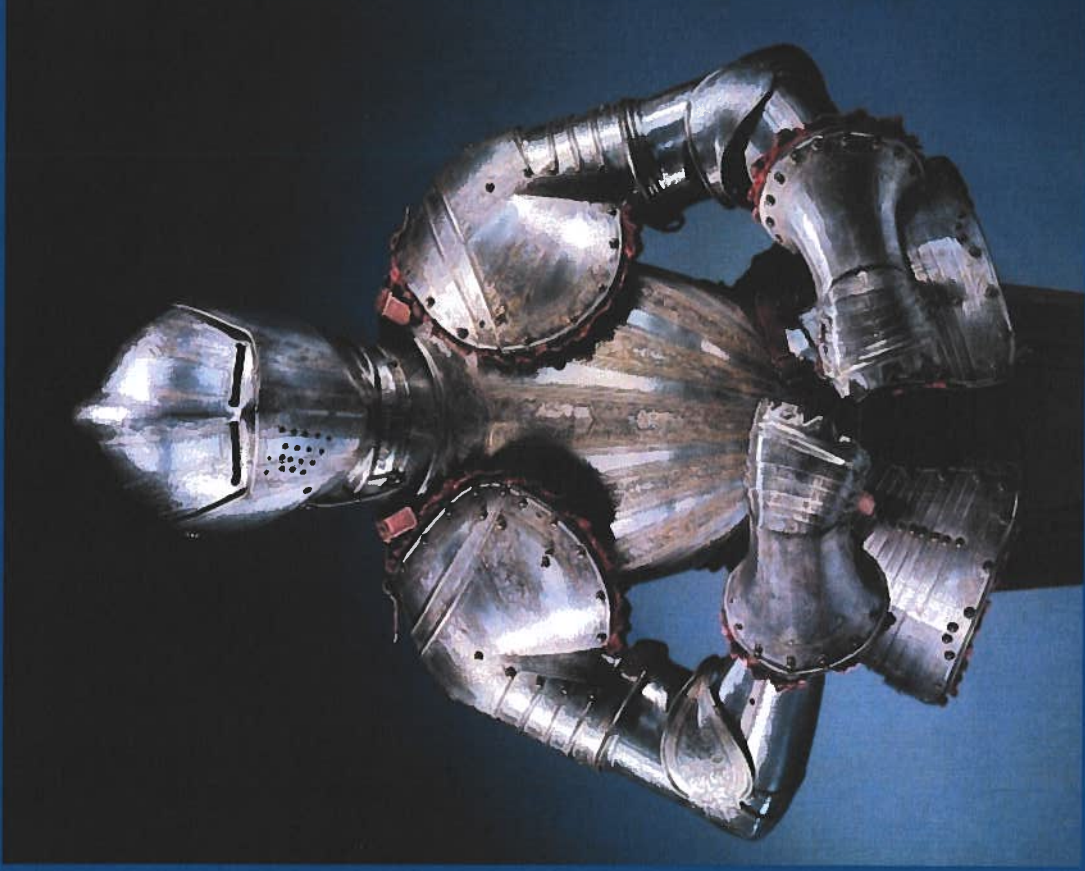
This type of icon is known as the Virgin Eleousa (Virgin of Tenderness) characterized by the touching cheeks of mother and child in a loving moment. The icon signifies Christ's incarnation, suffering, and death for the sake of humankind. Three ornamental stars on the Virgin's cloak are traditional symbols of her chastity; a blue cap covers her hair and protects her modesty. The child wears a pale green tunic and deep orange cloak, both highlighted in gold. The Christ Child holds a scroll tied with a ribbon, a symbol of the Gospels.



Half armor for the Foot Tournament
1590

Pompeo Della Cesa
Milan, Italy

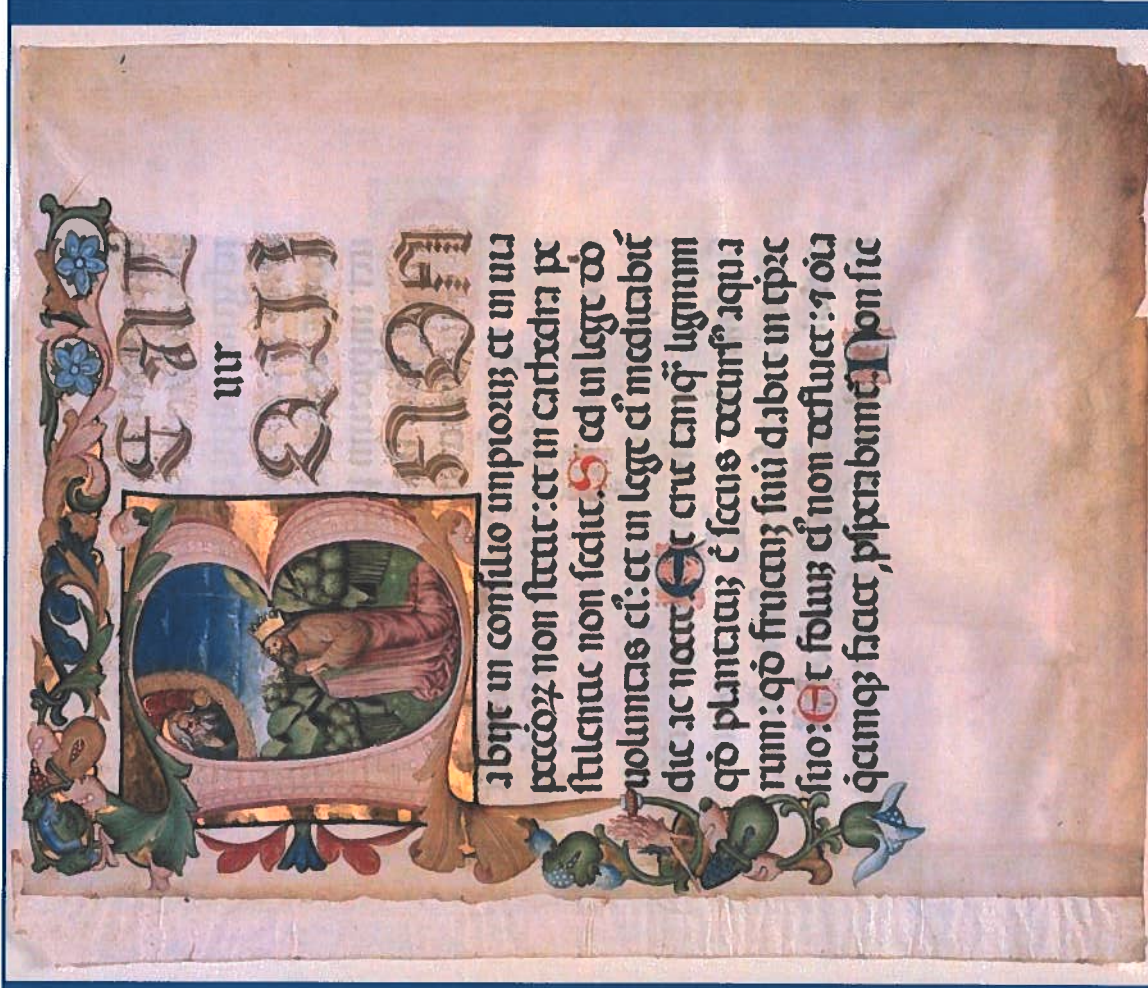
Etched and gilded steel, brass rivets
and velvet fittings



Illuminated manuscript

— 1460-1470

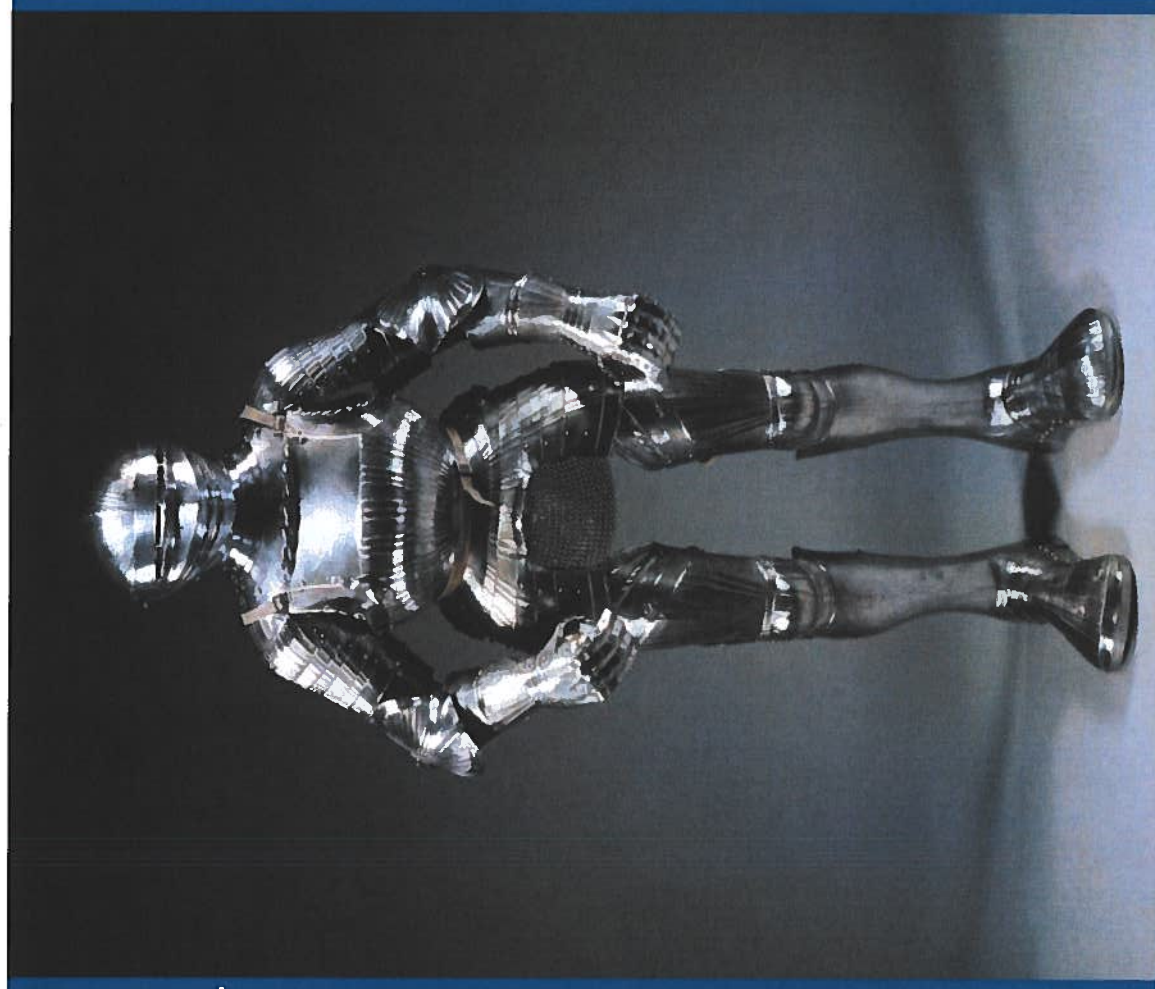
Psalters contained all 150 biblical psalms. Specific pages within the psalter were decorated with historiated initials to highlight the liturgical divisions. In addition to providing embellishment, such initials served as a visual aid to the user to assist in locating a text. The most prominent of these was Psalm 1, which begins *Beatus vir qui non abiit in consilio impiorum* (Blessed is the man who has not walked in the counsel of the ungodly), and which traditionally featured the grandest initial of all. An enlarged "B" was customarily filled with a scene representing King David, the author of the Psalms. Here David kneels in prayer within a bright green landscape of craggy rocks and trees. Above, God the Father, with orb in hand, looks down from heaven as he blesses David with his right hand.



Field armor of Maxilian

1510-1515

Most of the elements of this armor were made together, forming a single suit. The lower legs contain some modern restorations. The helmet is believed to be the work of the esteemed Augsburg armorer, Lorenz Helmschmied, who was active at the Hapsburg, Mantua, and Urbino courts between 1467 and his death in 1515.



Chalice and Paten

1450-1480

[Hungary, Budapest?, 15th century](#)

gilt silver and filigree enamel, Overall: h. 24.60
cm (9 5/8 inches). John L. Severance Fund
1990.3

Location:

[111 German and Austrian Gothic](#)



Lion Aquamanile

1200-1250

[Germany, Lower Saxony, Hildesheim, Gothic period, first half 13th century](#)

bronze: cast, chased, and punched, Overall: 26.40 x 29.00 x 15.00 cm (10 3/8 x 11 3/8 x 5 7/8 inches). Gift of Mrs. Chester D. Tripp in honor of Chester D. Tripp 1972.16

An aquamanile is a water vessel used for washing hands both at church altars and at the dinner tables of upper-class patrons. They often took the form of fantastic beasts such as dragons and unicorns or animals such as horses, birds, dogs, and lions, like this one.



Virgin and Child with the Young Saint John the Baptist, c. 1490

[Sandro Botticelli \(Italian, 1444/45-1510\), and
Workshop](#)

tempera and oil on wood, Framed: h. 115.00 cm
(45 1/4 inches); Diameter: w. 68.00 cm (26 3/4
inches). Leonard C. Hanna, Jr. Fund 1970.160



Armor man and horse Italy 1575

A knight depended on his horse both as a weapon and a means of defense. He therefore had to take great care to protect his charger. From the 1100s on, knights first covered their steeds in trappings of fabric and later of mail. By around 1400, full steel plate armor for horses was complete. The etched decoration of this armor is of a type that became fashionable in northern Italy during the late 1500s. It consists of ornamental bands of etched figures, animals, portrait busts, and armor trophies. In addition, a coat of arms is represented seven times in different places on the armor-- the center of the breastplate and blackplate, the front and back of each pauldron (shoulder defense), and the center of the pectoral (horse's breastplate.) The coat of arms is that of the Colonna family



Portable Altar of Countess Gertrude



Commissioned by Countess Gertrude of Brunswick, this portable altar is one of the Guelph Treasure's earliest and most sumptuous objects. The choice of white-speckled porphyry as the altar stone signals Gertrude's worldly aspirations; an imperial color since classical antiquity, porphyry's use was restricted to the imperial family. Historical figures of royal and imperial rank are depicted with Christ, the Virgin, apostles, and archangels along the altar's sides, stressing the countess's political ambitions and claim of imperial lineage for her own dynasty. The Latin inscription surrounding the altar stone reads, "Gertrude offers to Christ, to live joyfully in him, this stone that glistens with gems and gold."

Arm Reliquary of the Apostles, c. 1190

Taking the form of a clothed lower arm with an outstretched hand, this reliquary from the Guelph Treasure appropriately enshrines a piece of an unidentified saint's arm bone. Arm reliquaries like this one served as liturgical props; during religious services and processions, the clergy used them to bless and touch the faithful, thus making the presence of the saint more palpable and immediate. The apostle busts that decorate this arm reliquary seem to indicate that the relic it contains is that of an apostle.



Guardian Griffin (pair), 1150-1175

Griffins are fabled creatures that have the characteristics of an eagle and a lion--combining watchfulness and courage. In Christian art, the dual nature of the griffin was often used to signify that of Christ himself: divine (bird) and human (animal). Griffins were often used as guardian figures in church sculpture and were placed in portals and choir screens. The creatures seen here, with their inward-turning heads, were certainly used for such a purpose. When viewed from the front, one griffin may be seen protecting the figure of a knight between its paws, while the other griffin guards a calf. Their original function was probably to support the columns of a porch in front of a church doorway.

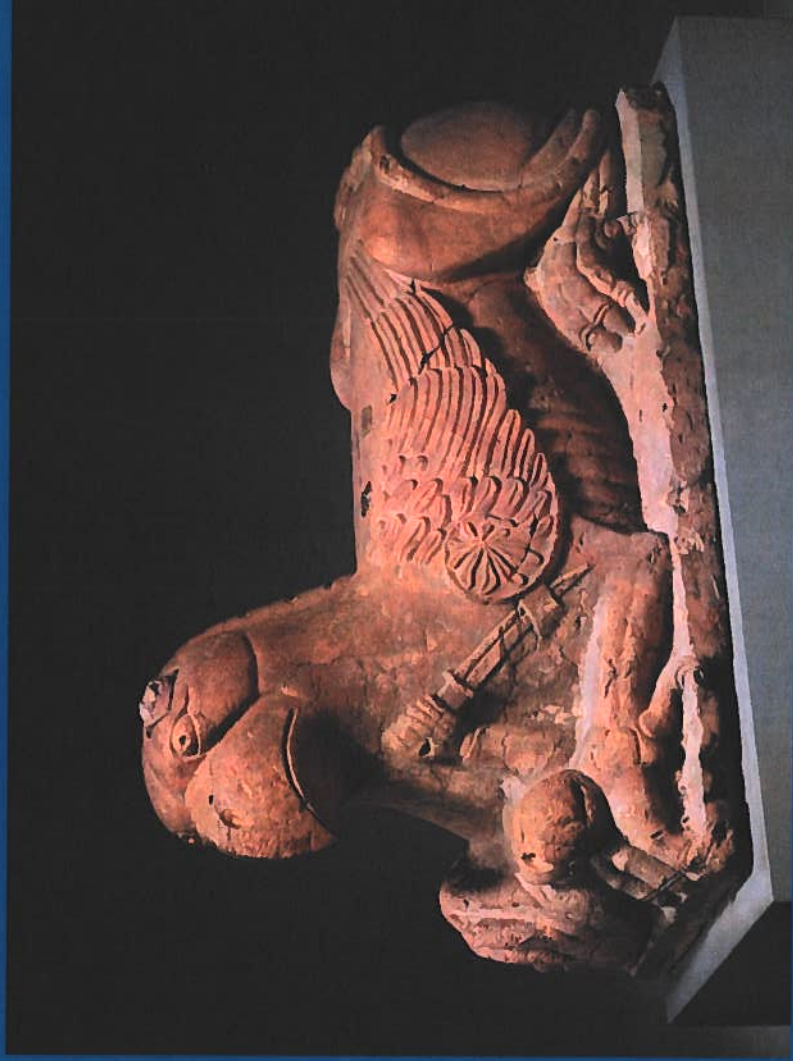
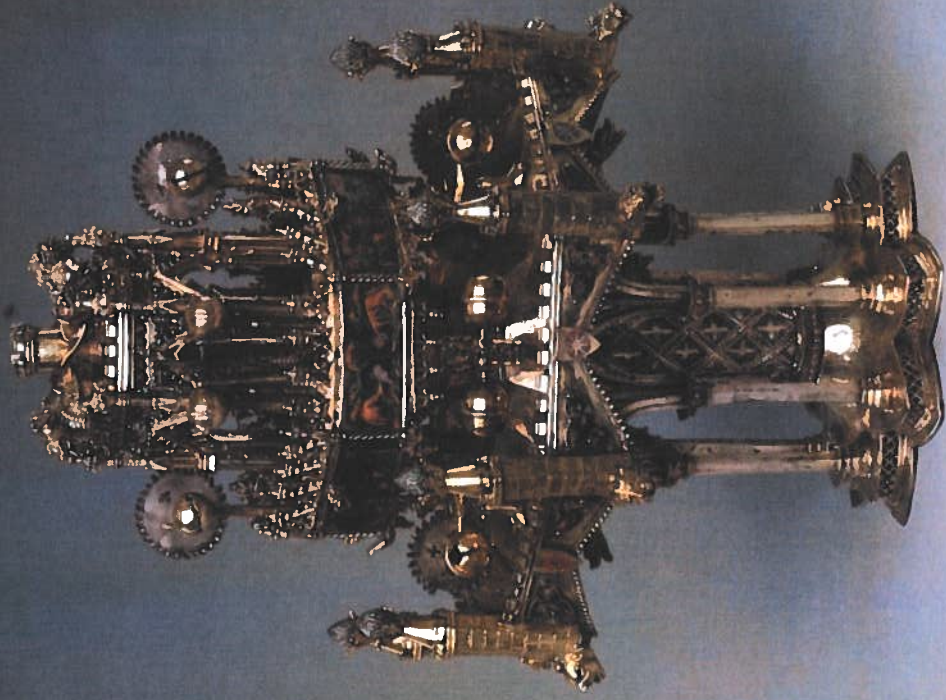


TABLE FOUNTAIN 1320-1340, Paris, France

This rare object is the most complete example of its type known to have survived from the Middle Ages, though they once existed in large numbers. The object is an exquisite piece of Gothic architecture in miniature. The fountain originally stood in a large catch basin. Scented water, pumped through a central tube, emerged at the top through a series of nozzles creating water jets. These in turn forced the rotation of the water wheels and rang the tiny bells. It is likely they were mounted on tripods or small side tables to be admired for their beautiful craftsmanship. Clearly they were a feat of technical ingenuity intended to entertain guests.



Egyptian and Ancient Near Eastern Art



Statuette of a Woman: "The Stargazer", c. 3000 BC

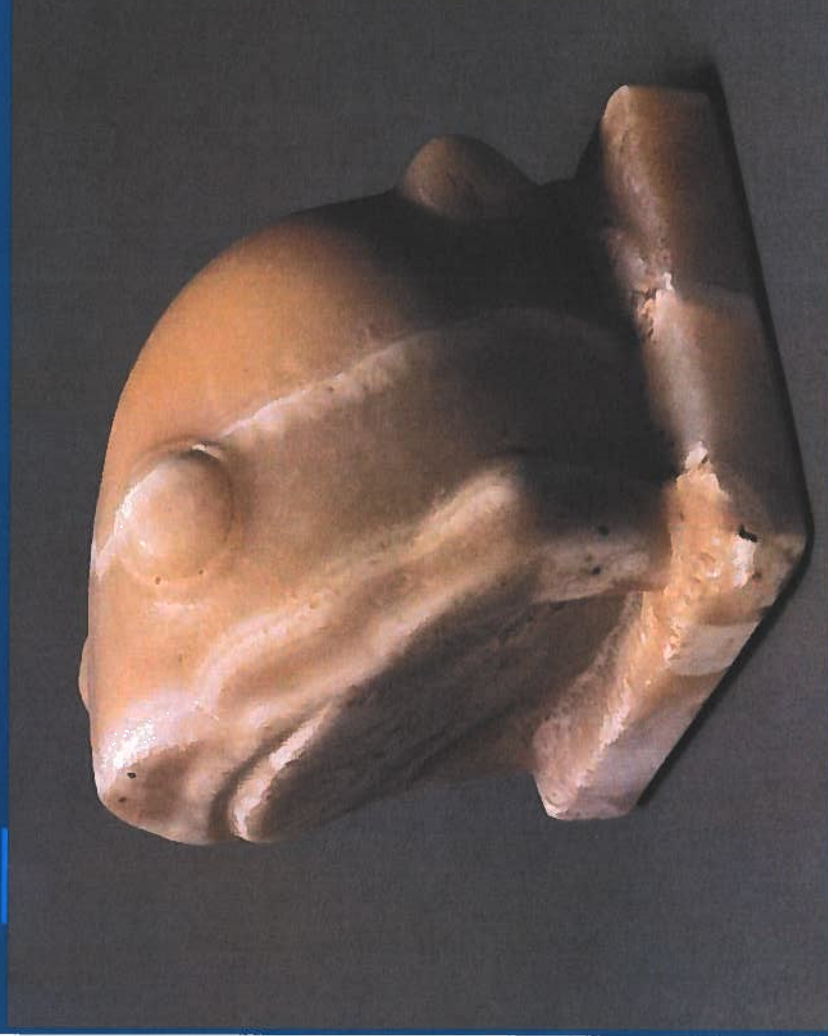
Executed in translucent marble this is one of the oldest sculptures of the human figure in the museum. The incised triangle at the pelvis indicates that this is a female figure. Her head is sculpted fully in the round while her body is reduced to an elegant profile. The figure's meaning and context are unknown, though it probably carries religious connotations related to fertility and abundance. This Kilia-type figure, named for an excavation site in what is now Turkey, is one of about 30 such figures known, and is especially rare because it is complete. She is a "stargazer" because her eyes look to the stars above, home of powerful divine forces.

Statue of Heqat, the Frog Goddess, c. 2950 BC

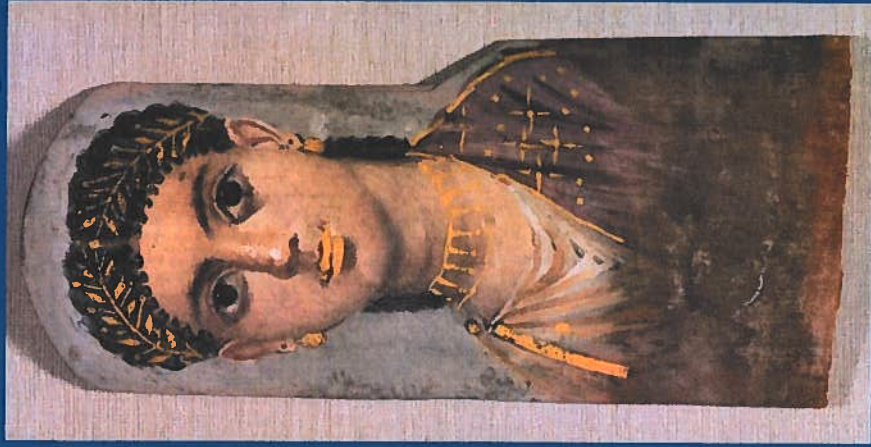
During the Predynastic Period statues of animals are much more common than those of humans.

This statue of a frog stands at the beginning of a great tradition of animal sculpture in Egyptian art. The sculptor has shown great sensitivity to the natural banding of the stone, using it to enhance the roundness of the animal's form.

Small frogs, mostly of faience, are among the most common votive offerings deposited at early temple sites. The frog's exact religious significance in the Predynastic Period is unknown, but in later times it was most often identified with Heqat, the goddess who assisted at childbirth.



Funerary Portrait of a Young Girl, c. 25-37



Traditional Egyptian burial practices continued well into Roman times. These lifelike portraits were made for a specific purpose, namely, to cover the head of the mummified individual represented in the portrait. Typically, they were painted with encaustic (pigment mixed with beeswax) on wooden panels, as was the case with the Funerary Portrait of a Young Girl. Less frequently, they were painted directly onto the linen shrouds that covered the mummy, which is how the other two examples shown here were made.

Hairstyles, jewelry, and clothing are carefully rendered according to contemporary fashion.

Canonic jar with jackel's head
664-525 bc



In the process of mummification, the liver, lungs, stomach, and intestines were removed, separately embalmed, and stored in specialized jars known as canopic jars (after a sailor in Greek mythology, who died at the town of Canopus in the Nile Delta and was worshipped there in the form of a human-headed jar). Each organ was identified with one of four funerary deities collectively known as the Sons of Horus: the liver with Imsety (man's head), the lungs with Hapy (baboon's head), the stomach with Duamutef (jackal's head), and the intestines with Qebehsenuf (falcon's head). It was their duty to protect the deceased and restore to him his body parts in the hereafter.

Canopic jar with Falcon's head



Pharaoh and Baboon

Canopic jars



Cartonnage Mummy Case, c. 50 BC - AD 50

This mummy case is made of cartonnage, a material similar to papier-mâché, but using layers of linen rather than paper. Cartonnage mummy cases such as these are contemporary with funerary portraits painted on wood or linen, although they present a very different appearance. The face, modeled in plaster, is bland and idealized, although the effect of the gilding and glass inlays is quite dazzling. The body is painted with traditional, age-old funerary motifs: the god Osiris, seated and mummiform; the fetish of Abydos, holy city of Osiris, flanked by standing deities (Thoth and Shu); a Horus falcon with outspread wings, and the bark of Soka



Coffin of Bakenmut, c. 1000-900 BC



The coffin of Bakenmut is one of the finest examples of painted wooden coffins made for the priests of Amen and their families at Thebes during Dynasty 21 and early Dynasty 22. Every available surface is crowded with religious scenes, images of funerary gods and goddesses, protective spells, and magical symbols. The deceased appears mummiform. An elaborate floral collar entirely covers the upper body, exposing only the separately attached hands (now lost). A pair of red "mummy braces" are crossed over the chest, their point of intersection marked by a winged sun disk. The lower body is covered with tiny figures modeled in gesso against a yellow background, which gives the effect of gold inlaid with glass or semiprecious stone..

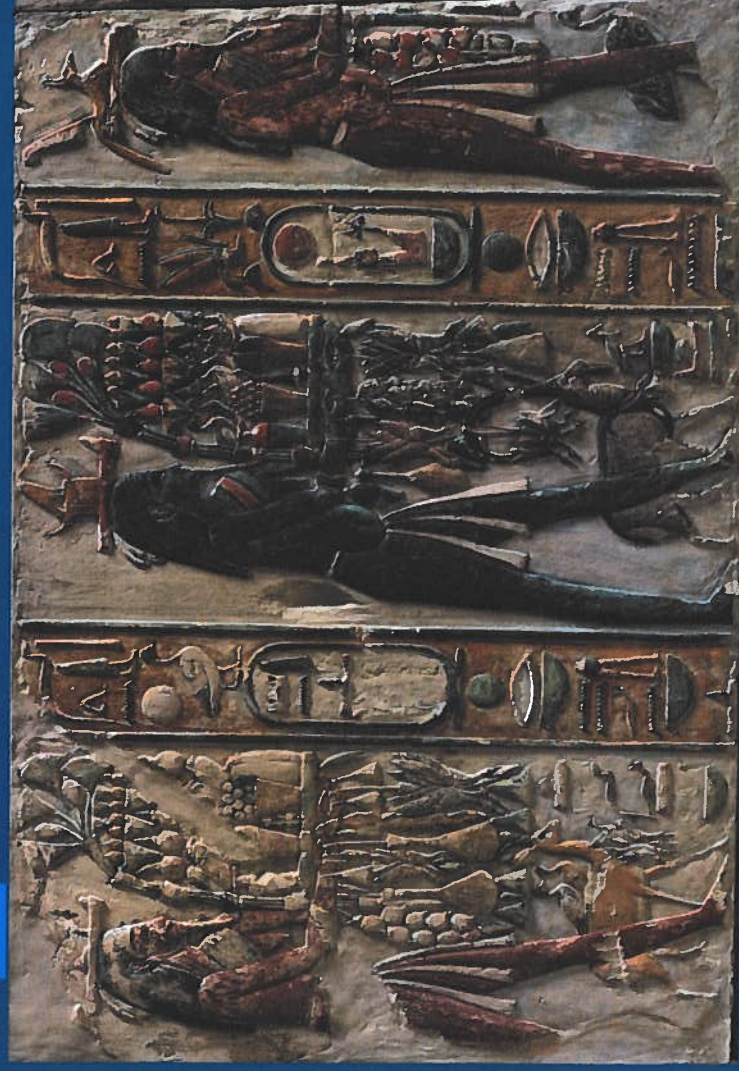
Coffin of Senbi, c. 1918-1859 BC

The most common type of coffin during the Middle Kingdom took the shape of a rectangular box with lid. The mummy inside was placed on his left side, facing east, his head behind the two magical eyes. These--in the shape of human eyes, to which have been added the markings of a falcon's head--were supposed to enable him to behold the rising sun, reborn daily.

The long horizontal inscriptions are prayers to Anubis (god of embalming) and Osiris (god of the dead) for offerings of food and drink and other items necessary for survival in the afterlife



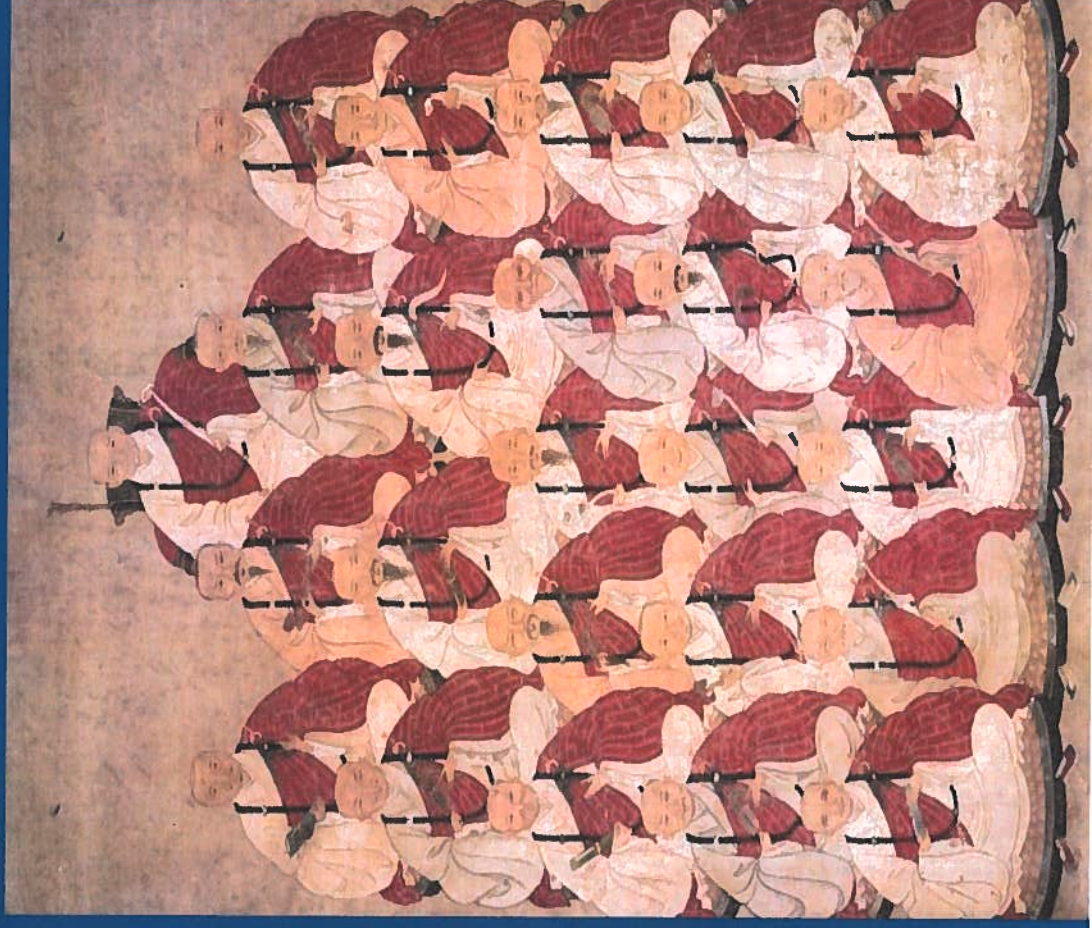
Nome Gods Bearing Offerings, c. 1391-1353 BC



These blocks from a temple wall have preserved their original painted decoration to a remarkable degree. The four portly figures in the lower register bear emblems on their heads identifying them as nomes, or provinces, of ancient Egypt. Carrying trays heaped with offerings and leading sacrificial animals, they personify the bounty of the land. These blocks may be from Amenhotep III's temple at Kom el-Ahmar, ancient Hebenu, in Middle Egypt, dedicated to the god Horus.

Chinese Art

Portrait of Buddhist Monks of Obaku Sect,
1600s



Tomb Guardians, early 700s

With their fierce expressions and exaggerated physical features, these two fantastic guardian creatures were intended to guard the entrance to a tomb, warding off evil as well as keeping the soul of the deceased from wandering.



Seated Guanyin, late 1100s-1200s

The South Sea Guanyin was originally seated on a rocky throne to represent the shore of his home in the mythical island of Potala. His right leg is raised, the arm resting on the folded knee in a relaxed position. With an expression of grace, calmness, and compassion, the Guanyin is especially appealing as the "guide of souls" who offers hope for salvation.



Dog, 25-220

Modeled with a lively naturalism and light humor, the dog and the bear in this case reflect the worldly tastes of Han China. They differ from the solemn animal imageries in ritual bronze vessels, which served as the medium for communication with the supernatural realms. The Han people held beliefs in a worldly paradise and an otherworldly realm of eternal life and happiness.



Eleven-Headed Guanyin, 1100-1200

The bodhisattva is an enlightened being dedicated to the spiritual awakening of all beings. The compassionate bodhisattva Guanyin, in a variety of manifestations, is probably the most popular deity of worship in Chinese Buddhism. In the Esoteric Buddhist form shown here, this standing Guanyin has a total of eleven heads, with smaller ones above the principal head. The uppermost head represents the Buddha Amitabha, to whom he is closely related. The eleven heads symbolize the Buddha's steps on the path to enlightenment.



Camel, 8th Century

[China, Tang dynasty \(618-907\)](#)

glazed earthenware,



Amitabha, mid 1000s

This delicately crafted statue of Amitabha, the Buddha of Infinite Light, bears testimony to the flowering of Buddhist art under the Liao Empire established by the Khitans, a nomadic Mongolian people, after the Tang persecution of Buddhism in 845.

The Liao rulers were devout Buddhists who commissioned substantial religious projects. Liao Buddhist artifacts reflecting close ties to the Tang traditions were likely executed by displaced or enslaved artisans as a result of the Khitan conquest of northern China.



Seated Amitayus Buddha, c. 570s



Amitayus, the Buddha of Infinite Life, is seated in meditation on a double lotus pedestal. The pedestal was not made with the statue but the combination is faithful to the original artistic conception.

The statue is an extremely rare example of a major type of Northern Qi Buddhist sculpture. A heavy, massive frontality highlights the sense of monumentality and the spiritual essence of the Buddha.

Indian and South East Asian Art

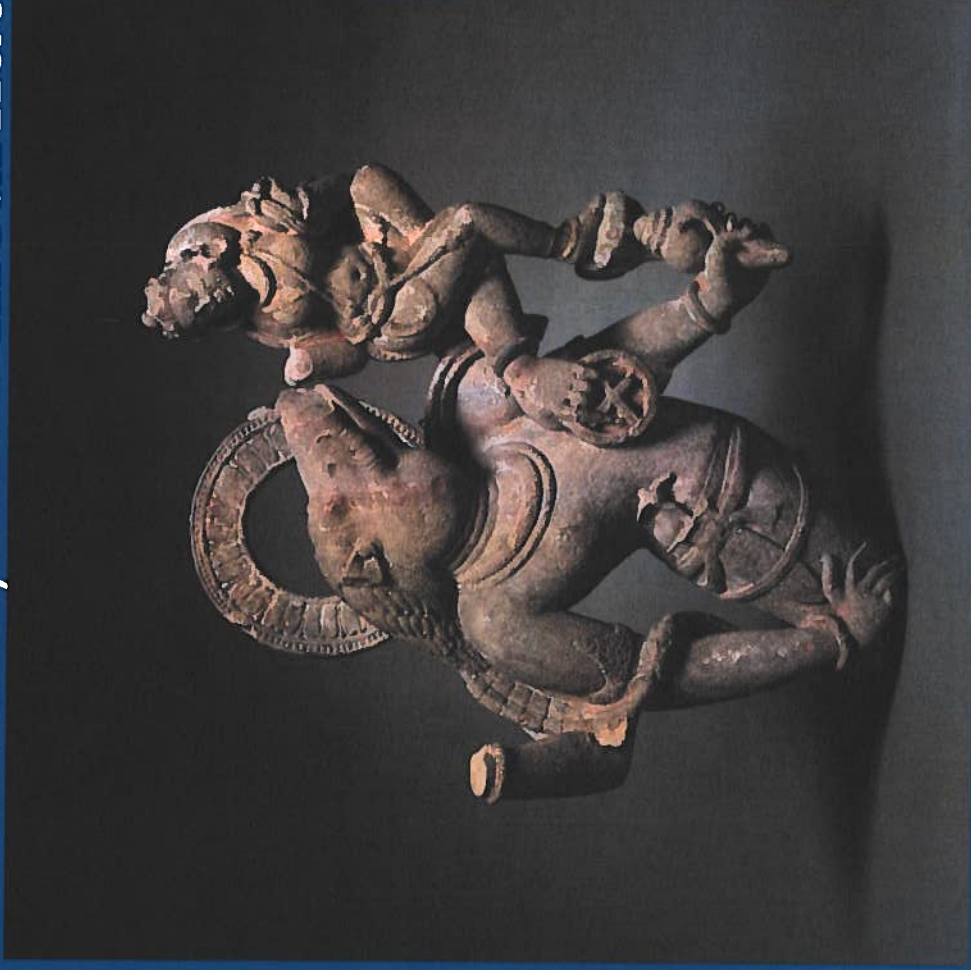
Brahma, late 900s-1000s

In the Hindu pantheon Brahma is in charge of carrying out the work of creation.

Four arms connote superhuman power, and four heads convey the idea that his creative activities spread in all four directions. His upper right hand enjoins freedom from fear, and the lower holds a lotus bud associated with birth and the process of creation. His lowered left hand is held in the gift-giving gesture, suggestive of the gift of creation he will bestow upon the world.



Vahara, Boar Incarnation of Vishnu, 700-800s



In the myth of Vishnu's boar incarnation, or avatar, a demon hid the earth at the bottom of the primordial ocean. The god took the form of a boar (varaha) and rescued her. Even with his legs missing, this sculpture conveys the powerful lunge of his body as he raises the earth to safety. Personified as the goddess Bhu, one of Vishnu's two wives, she does not appear helpless; perched on his raised elbow, she returns his adoring gaze.

This image was popular among kings of India, who appear to have appropriated it as a metaphor for their own conquest.

Ganesha, c. 7th Century

Among the first Hindu deities to achieve major iconic status in Cambodia, Ganesha presides over obstacles, either creating or removing them. At the beginning of any endeavor, to assure its success, worshippers affectionately offer him prayers and food, such as the sweet cakes and radish he enjoys in this sculpture.



Uma-Maheshvara, 1300s

Nepal, I

The Hindu god Shiva, with his third eye of wisdom, the skull, and crescent moon adorning his hair, is depicted in his rare benign but powerful 18-armed form, seated in the posture of royal ease. His consort Uma, another name for Parvati, perches on his left knee; both have their main left hands held in the gesture of discourse. Works for Hindu devotion in Nepal were made by the same artists who made Buddhist images; for this reason, Buddhist and Hindu images were made in the same style and differ only in iconography.



Bodhisattva of Wisdom, 1400s

This image depicts one of the main bodhisattvas, beings only one stage away from full enlightenment. They are depicted as royal princes, since the historical Buddha was a prince prior to his renunciation and life as a wandering ascetic. This example has the sharp features, sweet expression, and crisp details characteristic of images made in Nepal during the 1400s.

In his upraised right hand Manjushri holds the hilt of a sword that, like wisdom itself, metaphorically cuts through and defeats ignorance. His lower, rear left hand grasps a bow, once probably strung with a wire.



Shiva, Lord of the Dance



One of the most celebrated sculptural forms in the history of Indian art, this elegant and dynamic figure embodies some of Hinduism's most fundamental tenets. According to Hindu thought, time is cyclical; the world is created, maintained, preserved for a time, then destroyed, only to be created again an infinite number of times. For those Hindus who view Shiva to be the all-powerful creator divinity, he is responsible for both creation and destruction. The ring of fire and the tongue of flame he holds in his left hand refer to destruction, and the drum in his raised right hand refers to the relentless beat of time as it moves inevitably forward. His lower right hand, held up with the palm facing out, signals to his devotees not to be afraid of the impending destruction. With every step in his dance, he lands on a dwarfish figure personifying ignorance.

Monkey General Hanuman, c. 1000

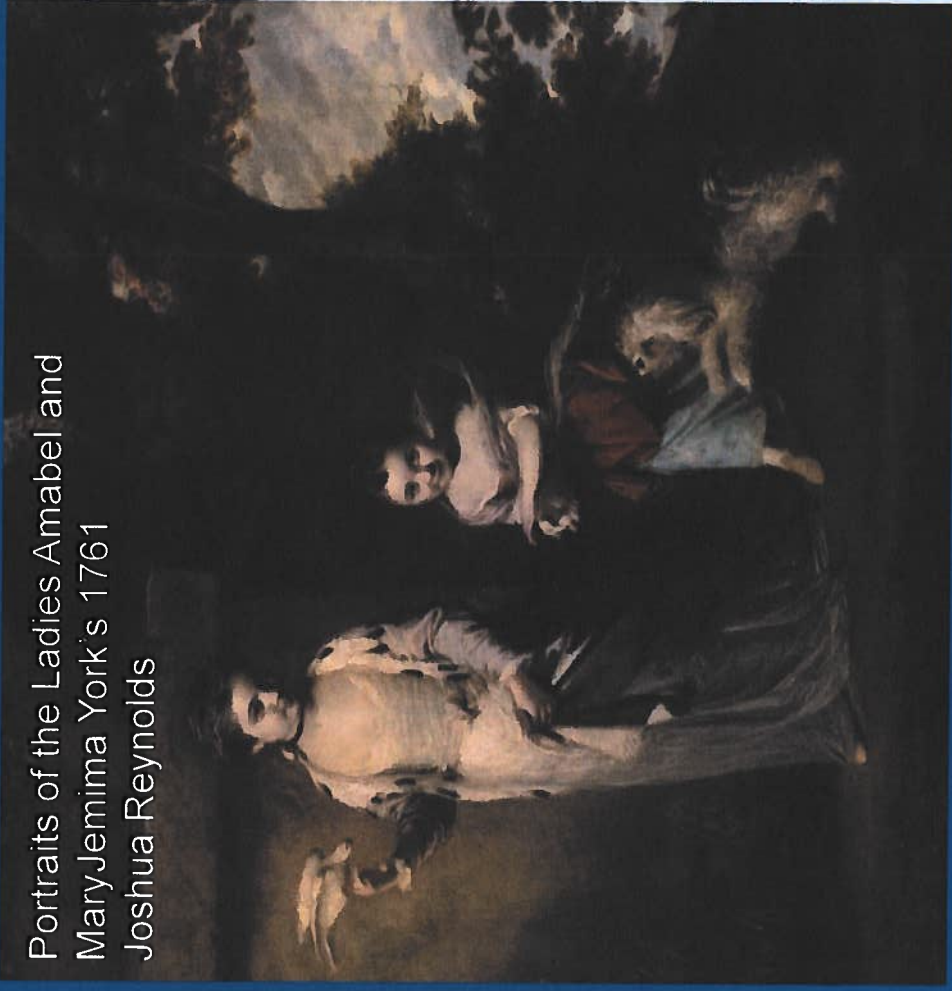
Hanuman is one of the most popular heroic figures of the epic Ramayana. In the story, he was indispensable in the search for the abducted wife of Rama, an incarnation of Vishnu. He is able to fly through the air and lift mountains, but here he is shown as a humble servant of the god. His gestures signify his humility and he bows slightly in reverence to his master.

Bronzes during the Chola period spanning the 800s to 1200s were solid cast, using the lost-wax method. Each one is unique and would have been kept in the treasury of the temple until the festival day when the presence of the deity is invited to reside in the sculpture, which is then bathed, dressed, and paraded through the streets.

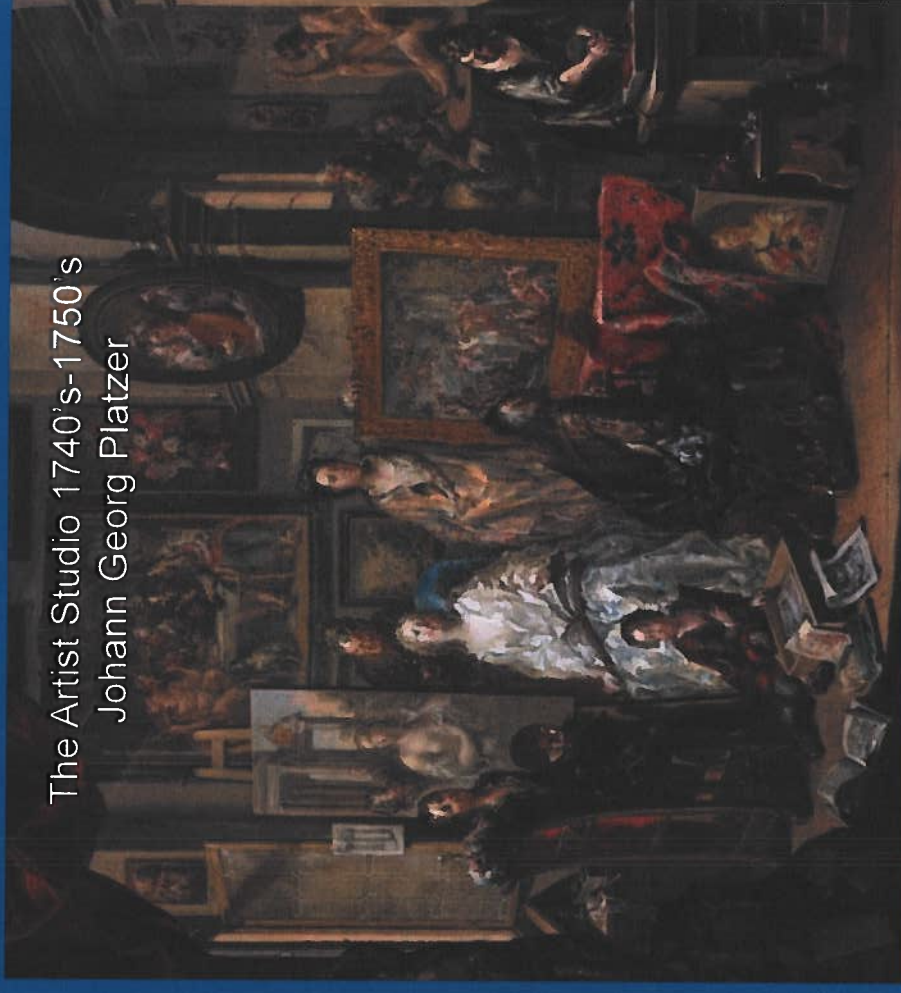


European Painting and Sculpture

Portraits of the Ladies Amabel and
MaryJemima York's 1761
Joshua Reynolds



The Artist Studio 1740's-1750's
Johann Georg Platzer



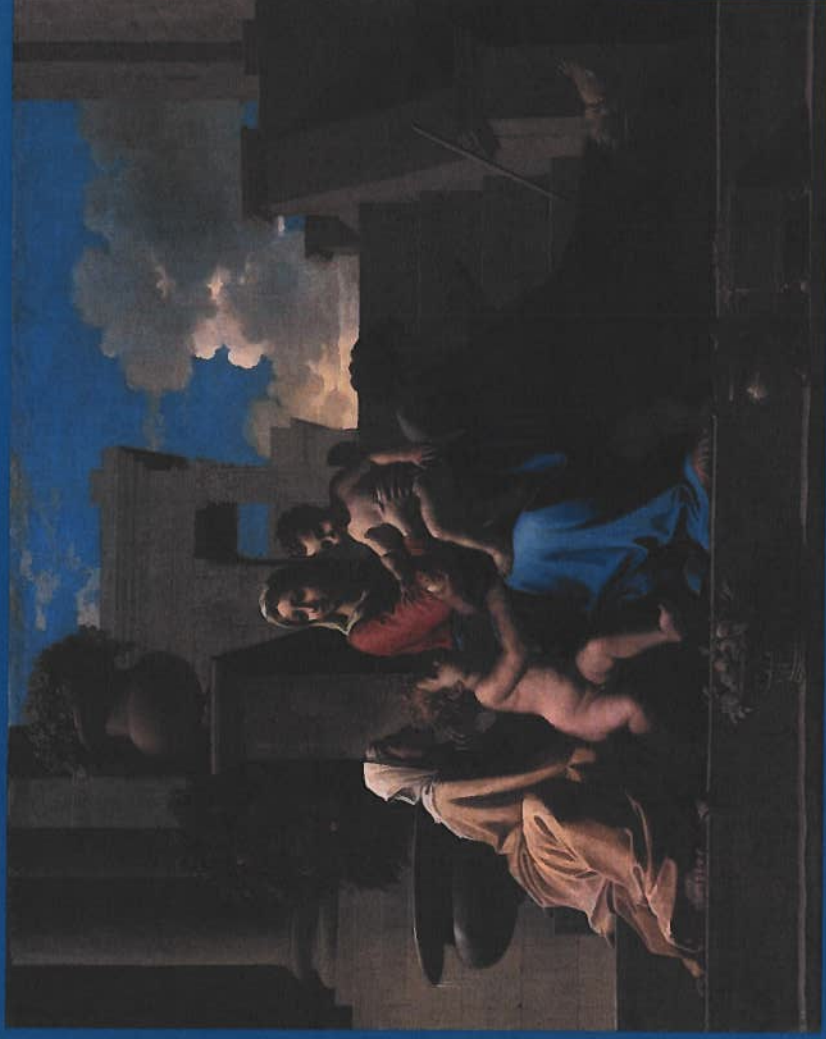
Portrait of King Louis XIII of France, 1611

Although ten-year-old Louis XIII was king of France, his mother Marie de' Medici remained in power until the boy officially came of age. Pourbus inscribed the sitter's age and the painting's year in the composition: "The holy year 1611 at his age of 10 years." Marie de' Medici commissioned this work as she negotiated marriages for her two children to Philip III of Spain and Mary Marguerite of Austria, alliances that led to the European domination of the next two centuries by the Bourbon and Hapsburg families.



The Holy Family on the Steps, 1648

The simplicity of this composition is deceptive; it is a complex meditation on the Holy Family's role in the redemption of humanity. At the center, Mary presents the Christ child to the world. At the left, Saint Elizabeth leans forward to foretell his eventual death, while her son, Saint John the Baptist, offers Jesus an apple, signifying humanity's fall from grace in the garden of Eden. Saint Joseph, at the right, received new emphasis in the 1600s as an important model for men-especially fathers. His compass, a sign of his occupation as a carpenter, also symbolizes God the Father.



The Monkey and the Cat, probably 1670s

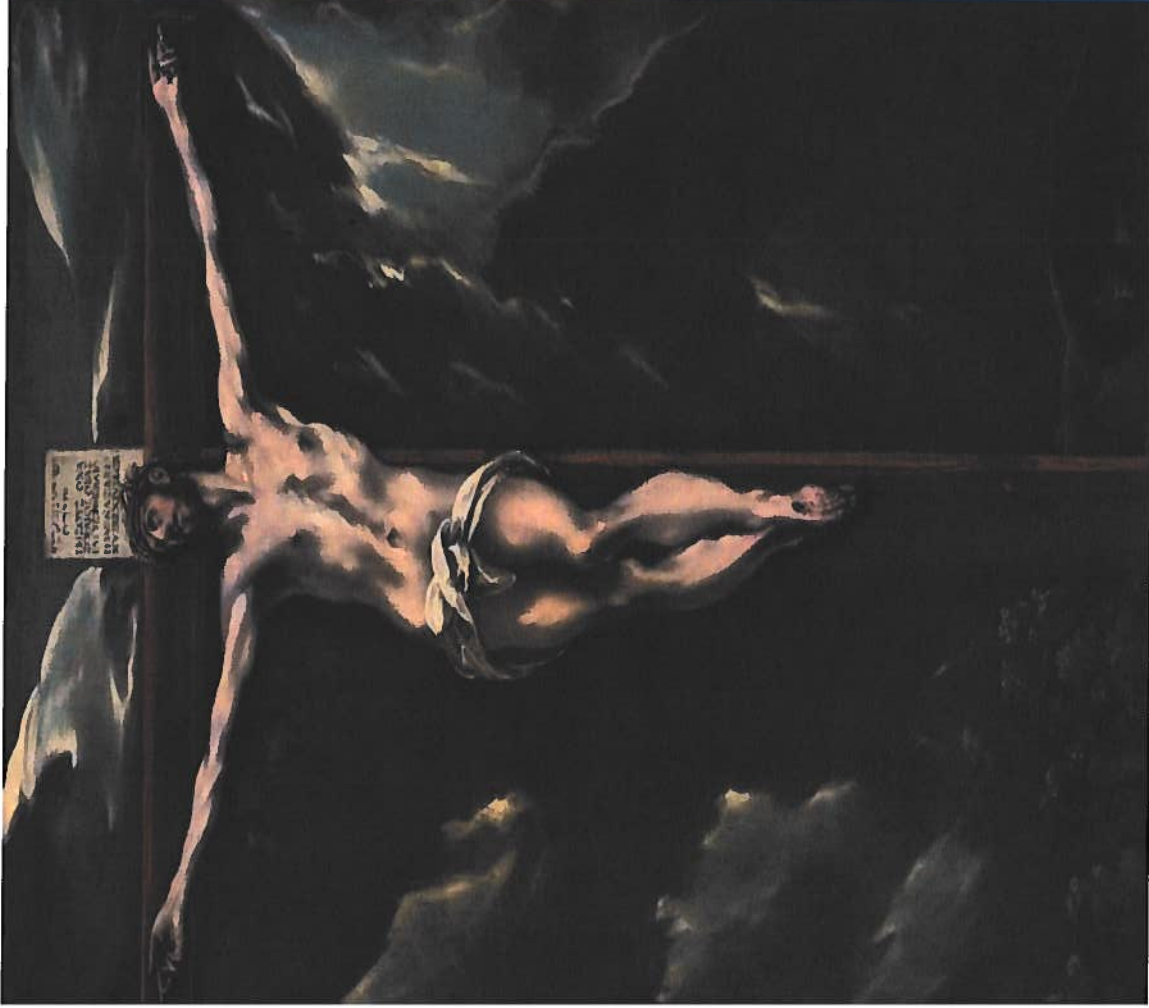


This picture interprets one of Aesop's ancient Greek fables (or probably the more contemporary interpretation by Jean de la Fontaine, even more famous at the time), which warns of the dangers of flattery. A monkey sweet-talks a cat into pulling scalding chestnuts out of the fire. The cat finishes the risky and painful task to discover that the monkey has already gobbled up nearly all of them.

Christ on the Cross El Greco 1600-1610

El Greco (Spanish for "the Greek") was trained on his native island, Crete, as a painter of small-scale devotional images (icons). In the late 1560s he moved first to Venice, where he may have worked with Tintoretto (1518-1594), and then to Rome. Finally, he settled in Toledo, Spain.

Tintoretto's influence is visible here in the colors and in the elongated figural proportions. The graphic depiction of blood, however, may reflect the Spanish interest in Christ's sufferings as a subject for meditation.



American Art

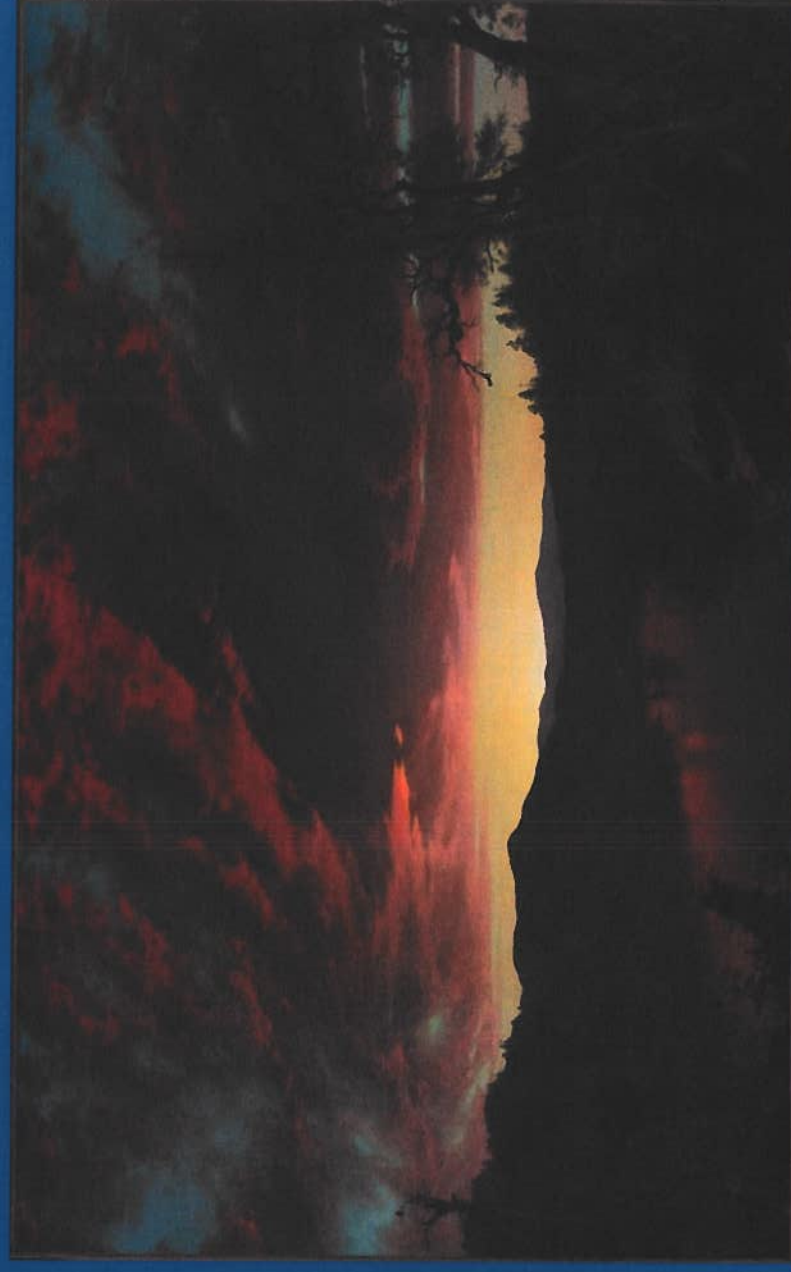
— Women Working in a Field, 1867

[Winslow Homer \(American,
1836-1910\)](#)



In his New York studio, Church painted this spectacular view of a blazing sunset over wilderness near Mount Katahdin in Maine, which he had sketched during a visit nearly two years earlier. Although Church often extolled the grandeur of pristine American landscape in his work, this painting appears to have additional overtones. Created on the eve of the Civil War, the painting's subject can be interpreted as symbolically evoking the coming conflagration.

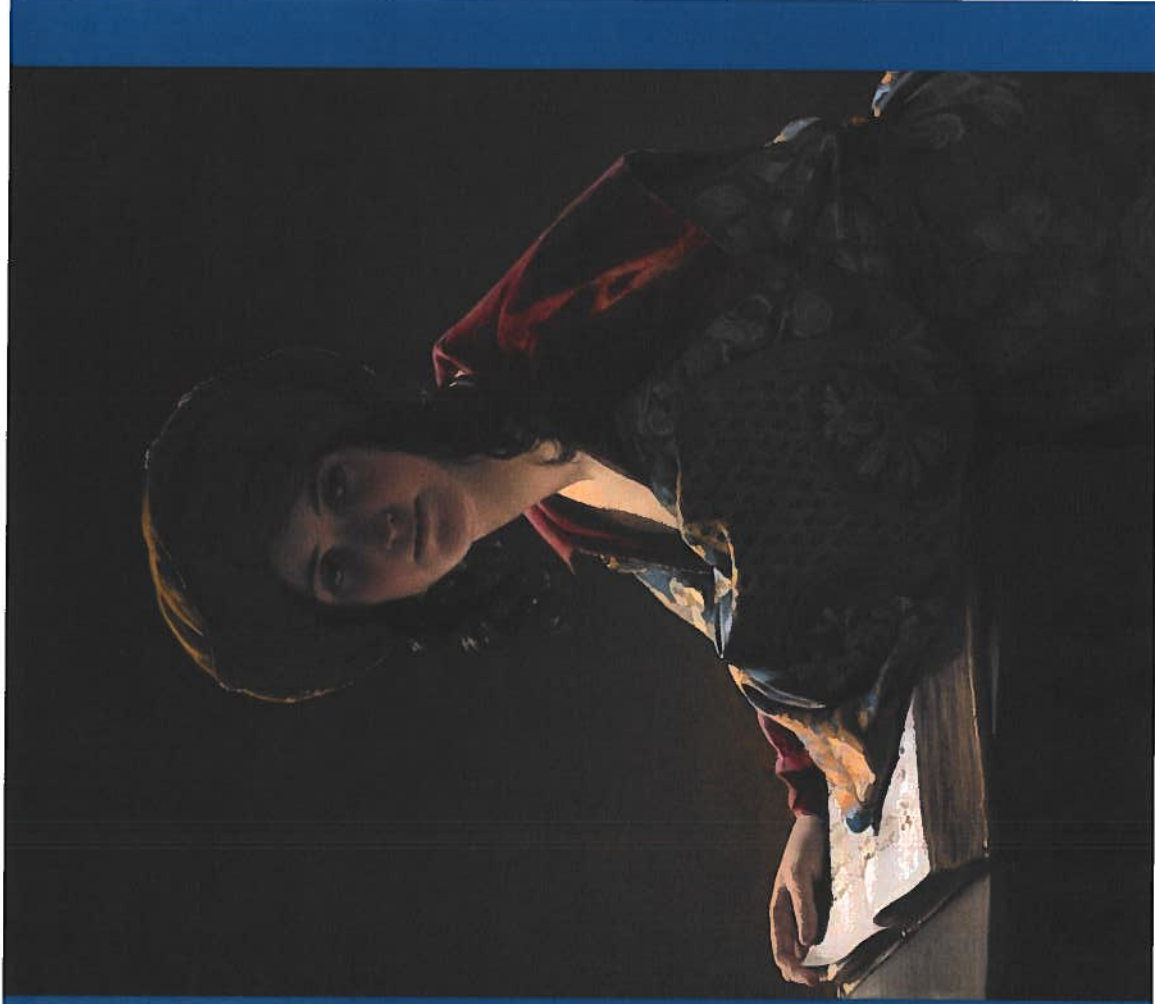
Twilight in the Wilderness, 1860
[Frederic Edwin Church \(American, 1826-1900\)](#)



The Young Eastern Woman, 1838

Frederich Amerling, Austrian , (1803-1887)

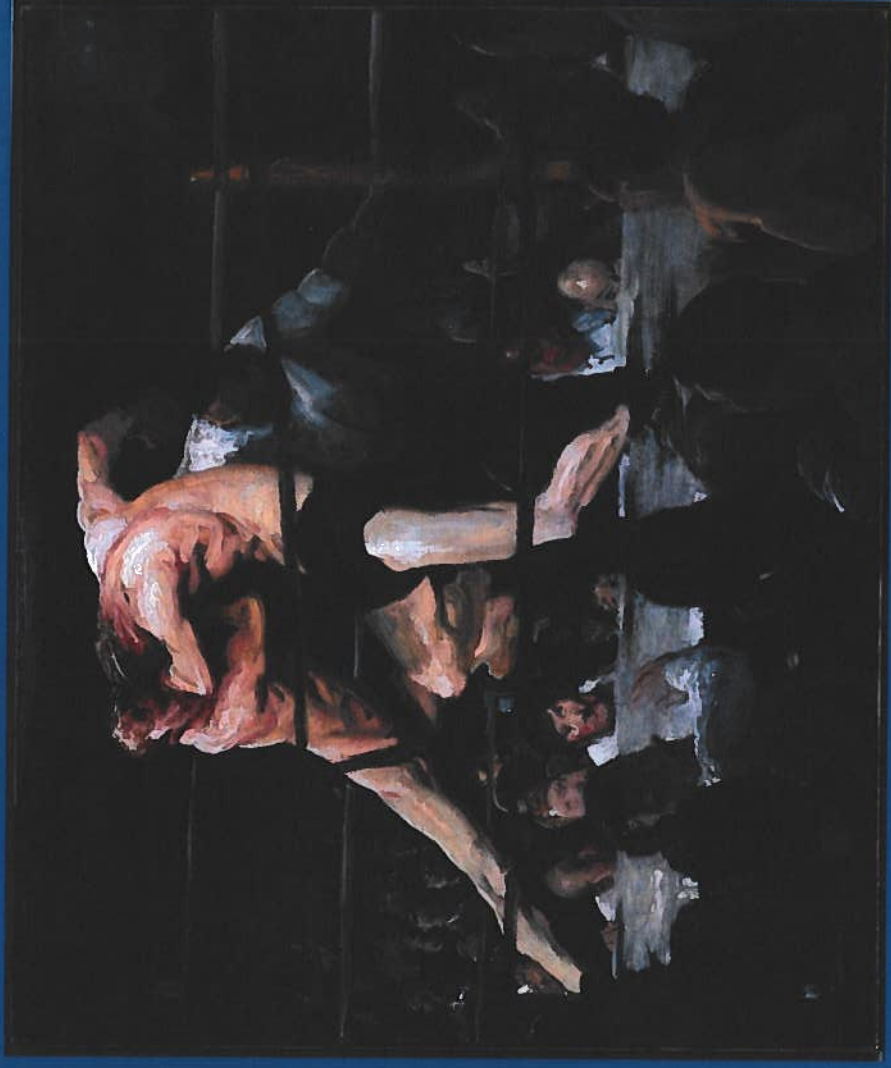
Although the artist provocatively titled this painting Young Eastern Woman, it is obvious that the model is not Asian, but merely wears a Turkish costume. The rich fabrics and glowing light create an exotic atmosphere, revealing a Western fascination with "Oriental" images and themes.



American Painting and Sculpture

Stag at Sharkey's George Bellows, 1909

An avid fan of boxing, Bellows recorded several images of the sport throughout his career, and Stag at Sharkey's is his most famous. Sharkey's Athletic Club, located across the street from the artist's Manhattan studio, was actually a tavern with a back room that accommodated a boxing ring. Because public prizefighting was illegal in New York at the time, private events had to be arranged in order for a match to take place. Participation in the ring was limited to members of the club, a loosely organized group of local semi-professionals. Whenever an outsider competed at the club, he was given temporary membership and known as a "stag."



Cardboard Architecture

Design a building using cardboard

Architecture is the art of designing and constructing buildings.

Supplies:

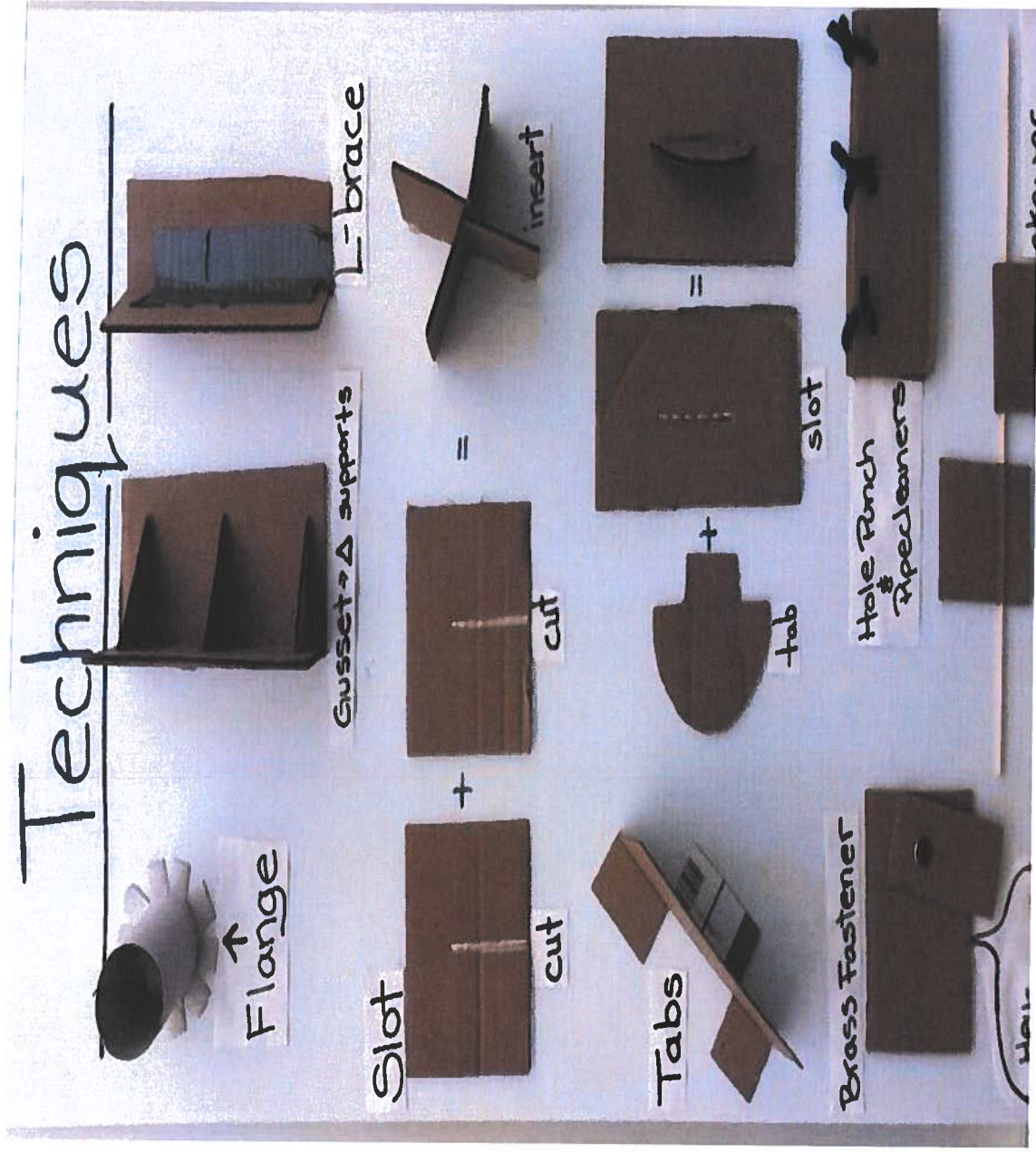
Cardboard from delivery boxes, cereal boxes, Amazon, Mac and cheese etc.

plastic cups or bowls from yogurt or Mac and cheese , cool whip etc. (all clean, of course!)

Paper towel and toilet paper rolls.

Scissors, tape, glue, (hot glue and box cutters only with adult supervision) string, hole punchers ,brass fasteners,pipe cleaners or wire and anything else!

Study the different ways you can connect pieces 🙌

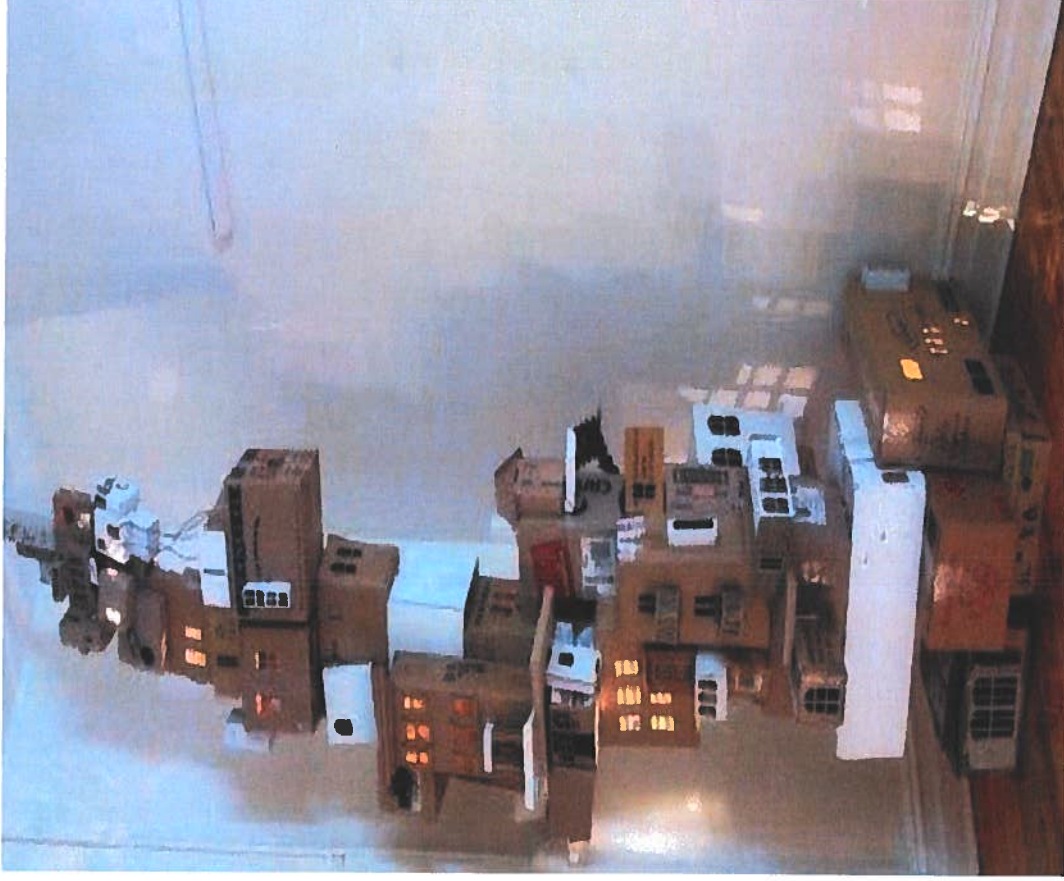


Architecture

After studying ways to connect pieces, use your imagination and see how you can connect your found objects to make a building. Get help from an adult if you want to cut out doors and windows. you can always draw these on if you prefer. You can add to your building by drawing on construction pieces like stone, brick, shutters etc.

extra challenge: make a city, or a sky scraper. Paint or color or add extras like beads, seeds etc. fo added texture

OR after some practice, make a fort!



Sandpaper printing

Textured monoprint

Material: sandpaper, crayons, paper, iron
You can also do this on fabric, like a t shirt

Directions:

You may use any grit sandpaper, but the grittier it is the more texture you will have.

Because you have to color **REALLY HARD**, I would suggest a smaller piece of sandpaper, but that is your choice. My sample is about 4 1/2 x5 inches. Create a simple design or pattern. Press really hard with your crayons. Use your old crayons. Now is not the time to use pretty, new crayons.

Now you need an adult. Lay your piece on top of a newspaper, crayon side up. Lay your white paper on top, centering it over the art. You can add another piece of paper, just to protect your iron from leaking crayon wax if you wish. Press your pre-warmed iron over the paper, slowly rubbing all over your art. Make sure you get the edges. This takes a minute or two. When you lift your paper, you should see that your design melting into the back of the paper. Press longer if this isn't happening. Lift your white paper to see your monoprnt.

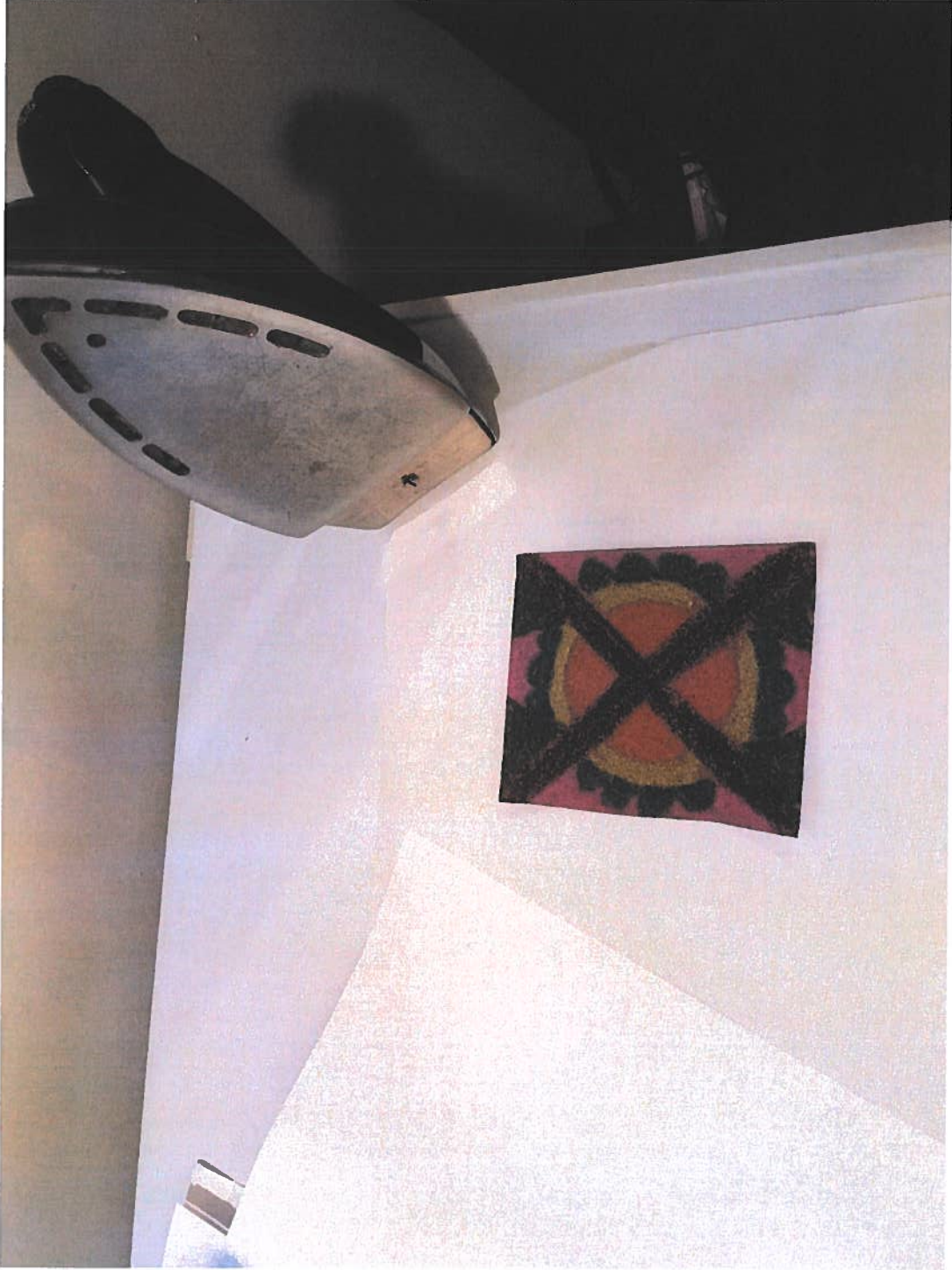
Use old crayons



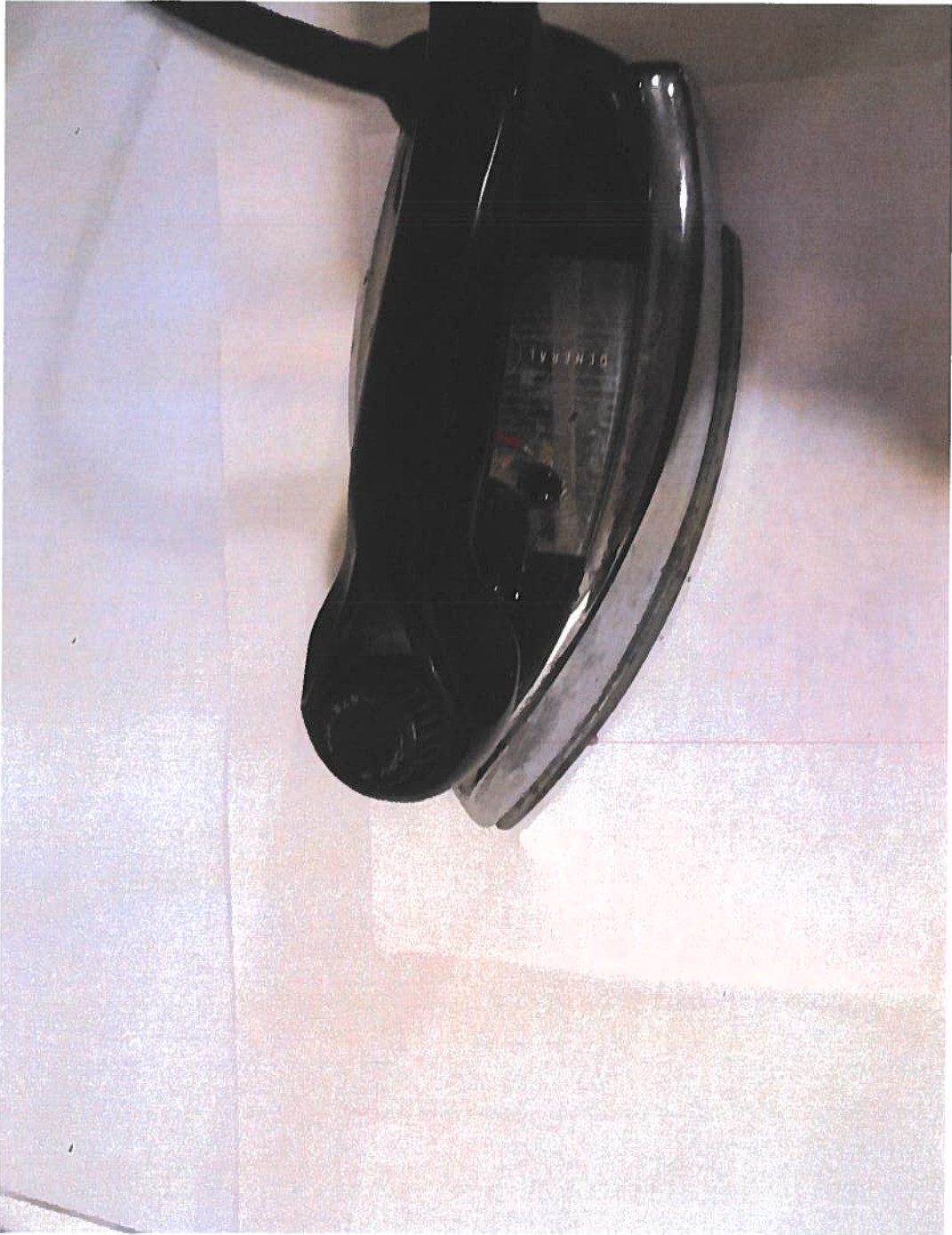
Press hard!



Put paper over design



Press !





Lift your paper to see your print.