

## God & the History of Art – Volume II (Nine Weeks - The Renaissance cont')



**Teacher's Note:** Part VII is the longest portion of studies in *God & the History of Art*. Not only is it a carry-over from volume I, but it also extends through 17 weeks of lessons. Part VII extends from the Early Renaissance to the High Renaissance, over two-hundred years. It is a significant time in both the history of art and the Church. However, if this is too lengthy for your agenda, you may choose to review the ensuing lessons, selecting those you believe to be the most significant for your course of study.

### Week #I:

#### *"The High Renaissance"*

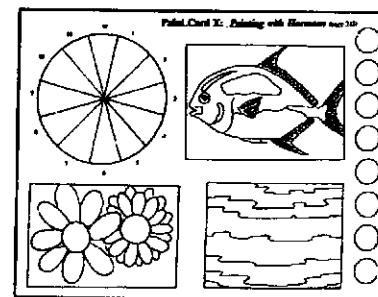
Read *"The High Renaissance"* (page 242). Select from your postcards Jacopo da Ponte's *"Flight into Egypt"* and answer the questions on the lines on the bottom of the page.

### Beginning Painting/"Paint Card X"

#### Art Lesson #145 (page 243):

#### *"Painting with Harmony"*

Read page 243 and place Paint Card X in front of the students, having them do the painting assignment by following the instructions.



**Teacher's Note:** This painting lesson may require a little more effort since mixing the colors for the color wheel requires time and patience. However, it is best to complete each painting assignment during one class session.

Therefore, try to allow ample time for each painting lesson.

**Pointer #1:** Remember to cut corners with your brush, especially in the pie shapes of the color wheel. Turn the paint card sideways or even upside down to obtain the right angle for your brush.

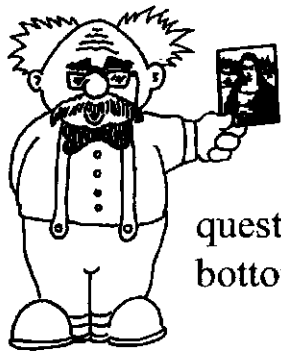
**Pointer #2:** Acrylic paints are a water base paint. Most of the time the palette can be preserved by placing it in a freezer and then thawing it out to use at another time.

## Week #II:

### *"Leonardo da Vinci"*

#### Art Lesson #146:

#### *"The Mona Lisa"*



Read pages 244-246. Do the lesson on page 244 by answering the questions pertaining to the *"Mona Lisa"* on the lines provided at the bottom of the page.

#### Art Lessons #147 & 148 (page 245):

#### *"Sfumato"*

Do Lesson #147. Have the students draw their illustration in figure box (B) on the bottom of the page with their colored pencils. When finished, do Lesson #148 (page 246), *"Soft Edges,"* on the bottom of the page with either a 4B, 5B, or 6B drawing pencil.

**Teacher's Note:** Creating soft edges is a difficult technique for some students to comprehend. Being a "hands-on" teacher can be beneficial as you show by example. We encourage you to do this whenever necessary by taking their pencil and demonstrating. If you feel awkward working directly on the students artwork, demonstrate on a scrap piece of paper. (You also may need to practice first.)

**Pointer:** Drawing pencils have a tendency to smear (colored pencils don't). To prevent this, a spray fixture can be used over pencil drawings (always spray in a well-insulated room or outside). A kneaded eraser is also excellent to use with pencil drawings since it is a delightful way to soften edges and works great in "cleaning up" a drawing, taking out all the smudge marks.



## Week #III:

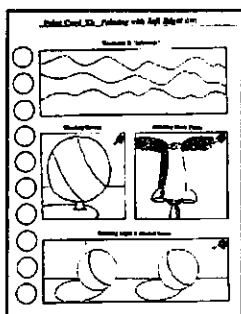
### *"Drawing the Mona Lisa"*

Read page 247.

#### Art Lesson:

Copy the *Mona Lisa* from your postcard gallery in the figure box provided. Lightly start with an orange colored pencil and then place darker values in the drawing with brown and black colored pencils.

**Teacher's Note:** Remember, it is always easier to start lightly with either a yellow or orange colored pencil (or an "HB" pencil when using drawing pencils). Check students' drawings at this stage before continuing with darker pencils.



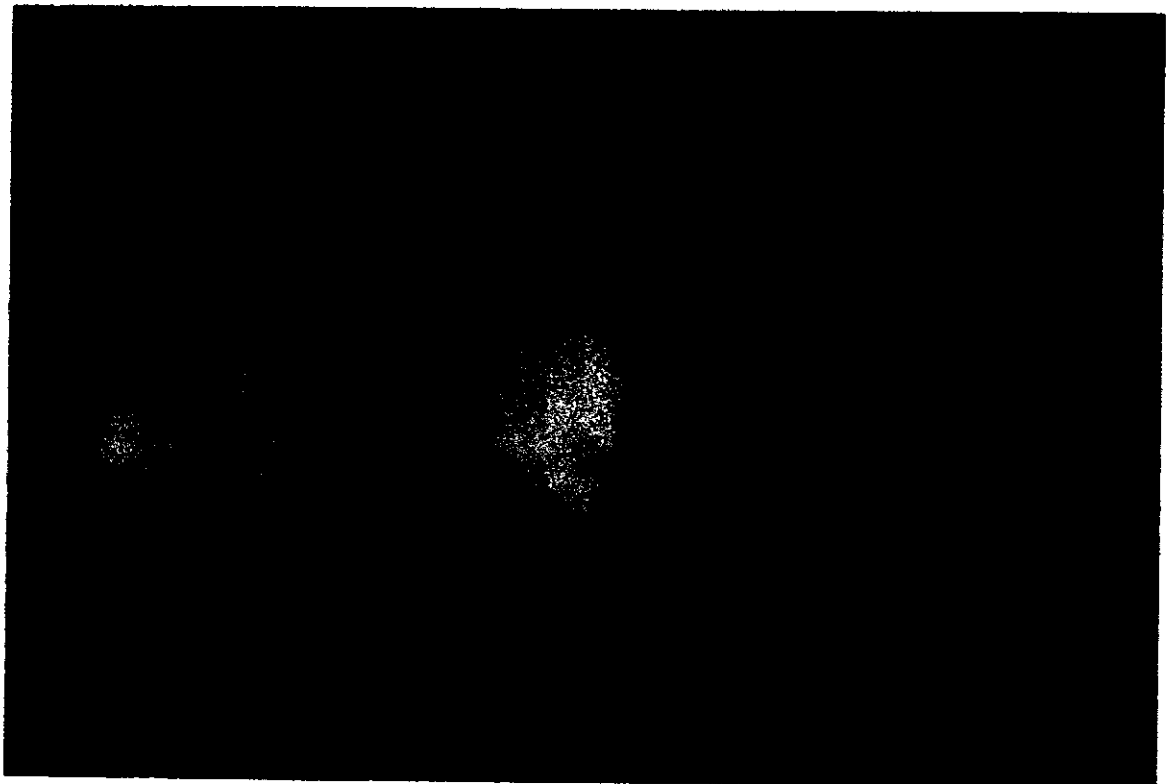
## Beginning Painting/ "Paint Card #XI"

Art Lesson: #150 (page 248):

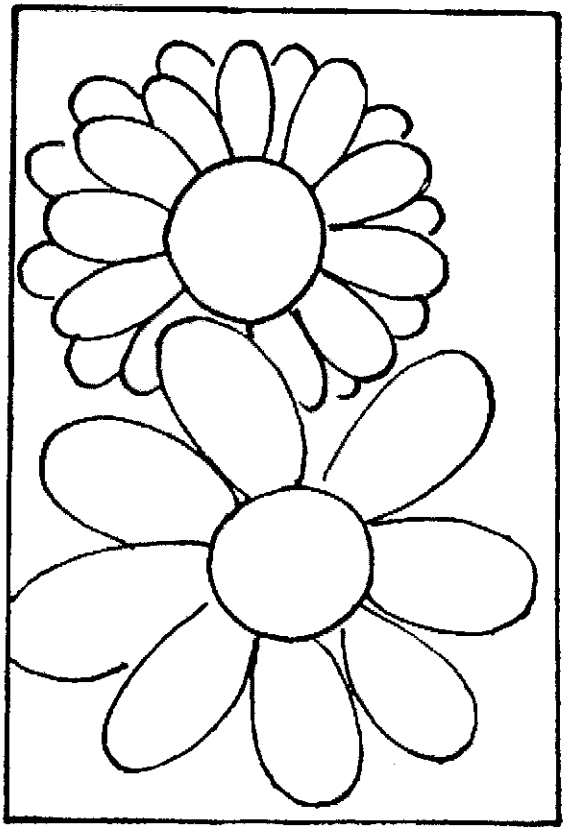
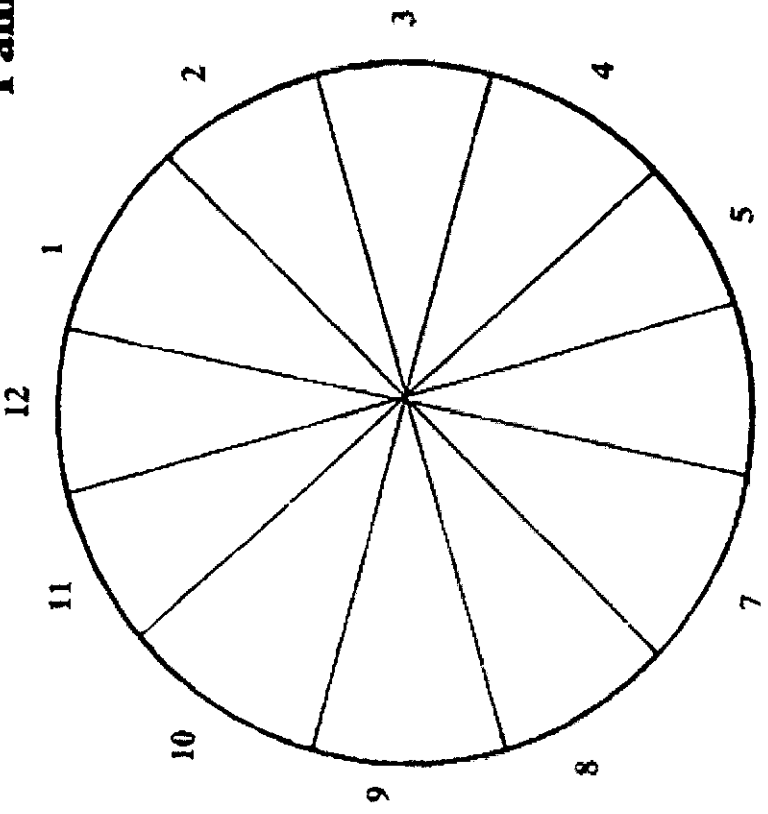
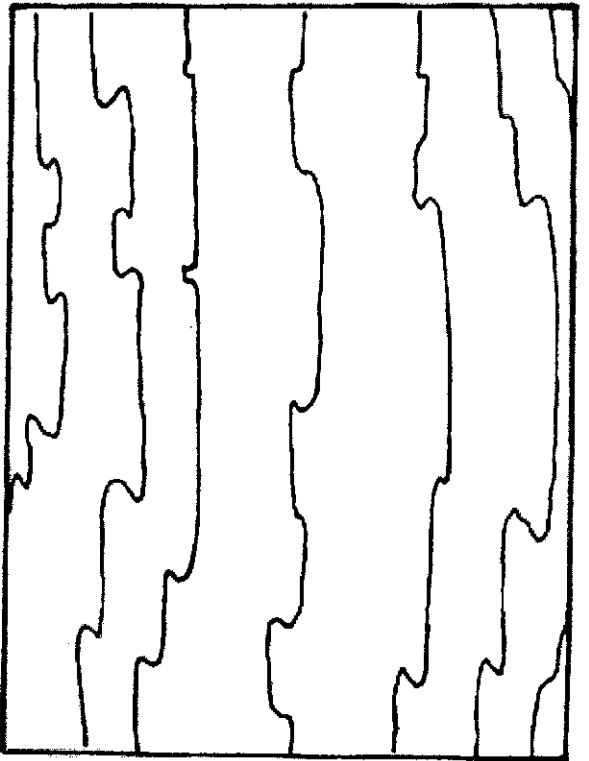
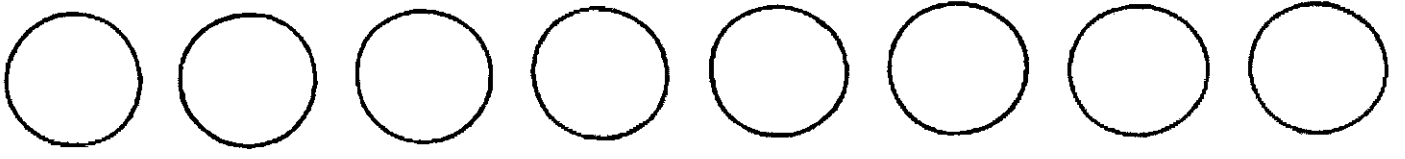
*"Painting with Soft Edges"*

Place Paint Card #XI in front of the students and have them follow the instructions on page 248 for completing the assignment.

**Teacher's Note:** Blending may also prove to be a difficult painting exercise for some students. You may want to take assignments such as this and make copies on paper for the students to use for experimenting. Then, when they are confident, give them their paint cards to complete the assignment. However, be mindful that paper is more flimsy than the paint cards and is only recommended for experimenting.

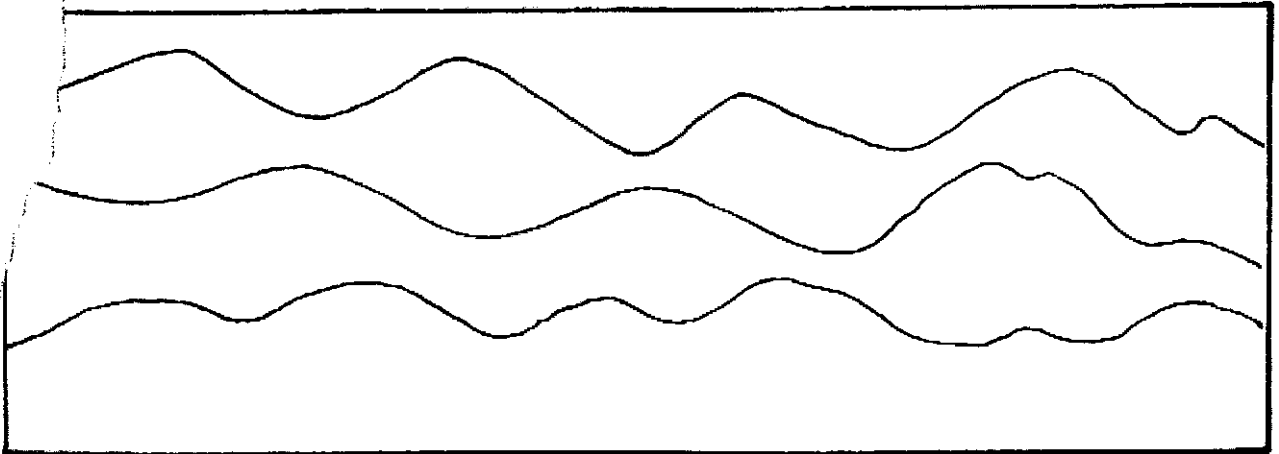


Paint Card X: *Painting with Harmony* (page 243)

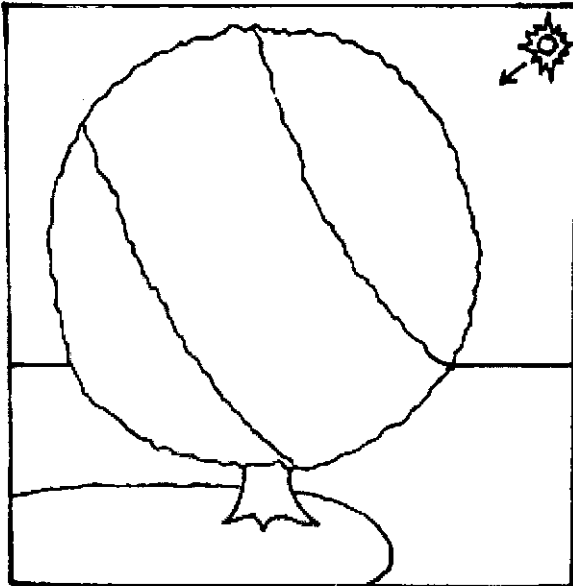


# Paint Card XI: *Painting with Soft Edges* (248)

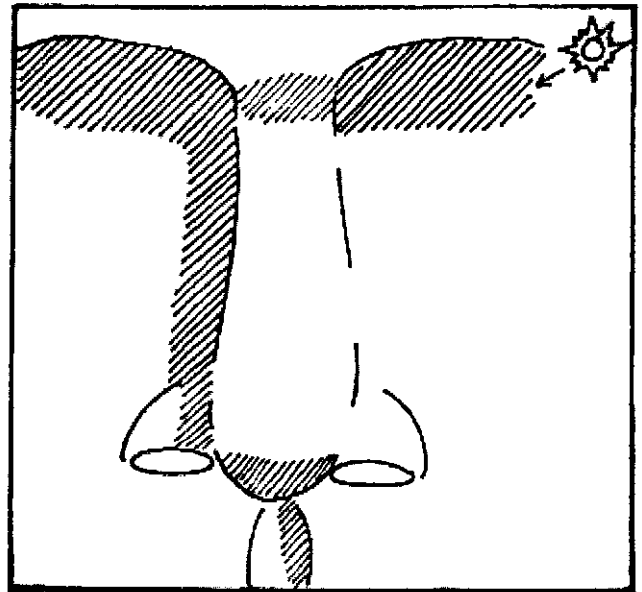
## Mountains & "Sfumato"



## Blending Greens



## Blending Flesh Tones



## Blending Light & Shaded Tones

