



BEAUTIFUL FEET BOOKS ART

Art Appreciation

A Family Study

TEACHER GUIDE

BY REBECCA MANOR AND REBECCA ALLEN

Art Appreciation:

A Family Study

SAMPLE



Art Appreciation: A Family Study
by Rebecca Manor & Rebecca Allen © 2025

Published by Beautiful Feet Books
ISBN 978-1-958955-26-0

All rights reserved. No part of this book may be reproduced in any form without written permission by the publisher, except for brief passages in a review appearing online, in a newspaper, or magazine.

Cover image is *Farmhouse in Provence* by Vincent van Gogh, 1888. Courtesy of the National Gallery of Art, Ailsa Mellon Bruce Collection.

Layout and design by Ryan Maloney

Table of Contents

Introduction	1
Start Here	2
Thoughts on Nudity in Art	5
Required Literature and Resources	7
Lesson Plans	
Part I: Prehistoric and Ancient Art	8
Part II: Medieval and Early Renaissance Art	18
Part III: The Renaissance	28
Part IV: Post-Renaissance and the Enlightenment	58
Part V: The Emergence of the Modern Era	62
Part VI: The Modern Era	94
Rabbit Trails	118
Image Credits	120



Introduction

Every year, over 176 million people visit the top one hundred art museums in the world. It's an astounding number of people, and it does not include the many tourists of tiny art museums, less famous museums, or private collections. To put this into perspective, that number is twenty thousand more people than the total number of visitors to Disney World and Costco each year!

Even as art lovers ourselves, that number surprised us and made both of us deeply happy. As technology burrows itself deeper and deeper into the fabric of our lives and society, it can feel as though the great art of the past is fading into oblivion. But these numbers show that technology can never fully replace art. Museums have invested deeply in making art accessible to all and have even built websites where you can zoom in on classic works from the comfort of your own home. This incredible service, however, simply does not replace the experience of standing in front of a work that moves you, talking about it with a friend in an echoing hall, or taking a tour with a docent whose passion brings new meaning to a familiar piece.

In visiting museums throughout the United States and Europe, we have come to see how and why art is so powerful. It draws people together. It communicates values. It sparks debate. It can be used as propaganda. It helps us come to know ourselves a little better. Standing at this moment in time, we have more access to more art than at any other point in history. This abundance can feel like an incredible gift, but it can also be overwhelming. Where does one even begin learning about art and the people who created it? We say, at the beginning.

Let's go way, way, way back to before people developed written language or formed civilizations. From cave art to contemporary rock sculptures, we will be examining the development of art, the historical context of art movements, the lives of famous and infamous artists, and some of the best works ever created. It's going to be fun and challenging. And, hopefully, you will learn something about yourself and what it means to be human along the way.

With love,

Rebecca & Rebecca

Opposite: *Death of the Virgin* by Caravaggio, 1605–06.

Start Here

Welcome! Scan the QR code on page 4 to access an introductory video with the authors and specific tips on how to best use this teacher's guide. For those of you who prefer to read through instructions, we've summarized most of the information from the video here.

Lessons and Pace

64 Lessons

1 per week for two academic years

Flexible: Spread out lessons that spark interest and move through other lessons more quickly.

Lesson Categories

Each lesson contains the following elements. The first two (Read and Discuss) form the core of the curriculum. Use the rest to customize this course to your family's interests and learning styles.

Read Nearly all readings will be from *Book of Artists*. This is the core resource for this study.

Discuss These prompts are related to the text, as well as additional resources, and are designed to spark conversations about artists' lives and their work; they are, therefore, open-ended. No specific "correct" answer is the goal, but rather helping your child or student develop the ability to form and express opinions, talk through complex ideas, and become comfortable with exchanging ideas freely, not settling for pat and simplistic answers.

Record Nearly every lesson contains a prompt to have the student record something in the **Art Notebook**. Each page of the Art Notebook is printed with the corresponding material for that lesson, making it user-friendly. You will find places for students to record artwork titles and artists along with their thoughts. They even get to rate the work on a five-star scale. If students are asked to define a word, it is printed in the Art Notebook.

Play These are hands-on activities that are mostly centered around art. If possible, create a place to store all paintings, drawings, and manuscripts created during these activities. Throughout the course, students will be instructed to curate an exhibit of their work, so it's important to hold on to these projects until the end of the year. Art supplies are required for these activities and a complete list can be found in the Resource Packet.

Explore Want to dig deeper? The Explore sections provide extra credit resources and activities to expand the lesson. Sometimes, you and your student will want to jump into this section; other times, you will not. Never feel pressure to complete all of these.

Rabbit Trails Many lessons in this study include suggested books for those who want recommendations on titles to check out at their library. None of these books is required. They are simply there for anyone who would like to use them to learn more. Most of the RT titles in this book are picture books and are not advanced-level biographies. Reading these as a family would be a great way to include younger children in your art exploration.

Teaching Multiple Levels If you have children at a range of levels, the whole family can enjoy the "Read" and "Discuss" sections. For the youngest students, the goal is exposure, not mastery. With this in mind, focus on introducing the artist, studying the artworks, and discussing what the student likes and dislikes. This will build a foundation for future art appreciation. If your students are on the younger end of the fifth grade through high school age range, it is highly recommended that you focus on the "Read" and "Discuss" parts of each lesson.

When you have completed the study, you can repeat the study in a year or two and dig in deeper. Older students who are doing this for credit will need to complete most assignments.

You will notice that some assignments, links, or recommended resources are designated as **Advanced**. This indicates that the material is either complex or mature. We recommend reserving these resources and assignments for high school-level students. Some of the people who created the greatest art led lives that posed moral and ethical questions, and discussion of these issues should be reserved for older students.

Nudity and Disturbing Images As you can imagine, when studying art, it can be quite difficult to avoid nudity or depictions of violence and warfare. We have done our best to flag videos and articles that include potentially upsetting material. However, we strongly encourage parents to preview all content ahead of time. The works listed in *Book of Artists* under each artist do not contain nudity unless there is an asterisk (*) at the end of the title. That being said, although we tried to choose images that did not contain nudity, some of the most famous works, like *Birth of Venus*, do.

The additional resources, like Internet links and videos, are in a range of levels and some include artistic nudity or disturbing imagery. These have been flagged with a note on the links page. None of these resources contain grotesque or gratuitous nudity or violence, but rather historically and culturally relevant material. Examples would be images of the Sistine Chapel, a nude classical sculpture, or a depiction of war, such as in Goya's *The Third of May*.

Additionally, as you move forward in the study, it is important to note that nudity in art became much more common during the Renaissance. From the Renaissance forward, there has been an ever-increasing amount of nudity in art, so be cautious when searching the Internet for more modern artists. Further thoughts and resources on this sensitive topic can be found on page 5.

Internet Links Many Internet links are referenced in this study, but for ease of use, none are printed in this guide. They are all accessed through a QR code printed on each page. Simply scan with your smartphone and save the links page,

as you will be accessing it regularly throughout this course. If you do not have a smartphone, the address for the links page is: www.bfbooks.com/Art-Appreciation-Links



Parental Warning Sometimes Internet links, books, or videos contain material we'd like you to preview. Icons in the teacher's guide as well as notes on the links page make it clear which videos should be approached with caution. These notes allow you to skip those resources if you are teaching young children, while providing an opportunity to talk about your family's values and ethics with older children, helping them process moral quandaries and questions.

The Gift of Flexibility Flexibility and freedom are two of the great gifts of homeschooling. We have built adaptability into this course to allow time for exploration. Please don't feel bound by a preset schedule. You might also wonder, "Do I have to do every assignment, embark on every activity, read every library book?" No, not at all. In fact, doing so would be overwhelming. We provide you with a feast of options from which to choose.

Evaluation To the question "How do I know if my student is learning?" remember the key indicators:

1. Are they asking good questions? Are they having lively discussions? Do they bring up artists or artwork they've studied at dinner and share what they've discovered? Are they showing an interest in learning more about artwork they encounter in everyday life?
2. Are they willing and able to share their thoughts and ideas about the characters and events in the stories they are reading? Can they apply some of those aspects to their own life experiences?
3. Are they showing up eager for the next artist?

We hope you enjoy the adventure of learning about the art world! Share your work with us @beautifulfeetbooks. We love to see how you make our studies your own.

Visiting Museums

Visiting a museum can be a bit intimidating. Most people approach art museums as a sort of all-or-nothing experience, dashing from wing to wing to take in as much art as possible. We recommend going about it differently. Instead of spending hours at a time once or twice a year, we recommend visiting often for shorter periods of time.

As you consider adopting this approach, here is a list of steps that will help you simplify and enjoy your visits to the museum more:

1. Search for your local art museums. If they have printable catalogs, go ahead and print those. Note the dates for special exhibitions.
2. Familiarize yourself with the catalogs or floor plans available online so that you can plan visits that correlate with what you are teaching and learning in this course.
3. Once or twice a month, plan a brief visit. Many museums offer free admission on certain days, and Bank of America offers free admission to many museums on the first weekend of each month. Details on free or discounted museum admission are available on the links page.
4. Before you visit, discuss with your student(s) any artists or works they would like to see. Narrow it down to a handful of pieces.
5. At the museum, make your way to the chosen pieces. Spend at least five minutes looking at each. Does any work in particular grab someone's attention? If so, camp out in front of that piece for at least ten minutes. This takes some determination and is an excellent exercise in focusing one's attention and developing mental discipline. As you do it more, it will quickly become easier. This period may be silent, or you can talk about what each person is seeing. Point out details that you spot. Discuss any feelings that come up. Do you notice brushstrokes, shadows, expressions, or subject placements that spark curiosity? Write down any questions that come up so your students can research them later.

That's it! Simplify the process and help your students develop the ability to sit with art for extended periods of time. This is where the true power of art can be experienced.

Free or Discounted Museum Admission

If you have a Bank of America account, you can visit hundreds of museums for free during the first full weekend of each month. Find the list of participating museums on the links page.

Free admission to over 1,400 museums is also available for SNAP benefit recipients through Museums 4 All. Learn more on the links page.

Additionally, some local libraries purchase annual memberships for museums and other cultural institutions and make those available to library card holders. Ask at your library to see if they offer this service.

Museum Membership

Many museums offer annual memberships. If their collection is extensive and you plan on visiting regularly, this may be the most economical approach. It is also the most flexible, as it allows your family or class to visit regularly. When you sign up, ask about reciprocal relationships the museum may have with other institutions. A single membership might allow you to access free or discounted admission to several museums.



Thoughts on Nudity in Art

We currently live in a world where nudity is increasingly common. This pendulum swing from a more modest period of history is not unprecedented. We humans have a hard time with moderation. Between decades of relentlessly critical messages about our bodies and the widespread influence of pornography, we live in a confusing time period. These forces complicate our relationships with our own bodies and those of others to the point that any nudity, even in something as nonsexual as Michelangelo's *David*, becomes taboo.

As Christians, we the authors want to be able to stop with God's declaration that the naked bodies of Adam and Eve were "very good" (Genesis 1:31). It would be nice to live in that prelapsarian truth, but we are far removed from such luxurious thinking. And yet, our bodies are created by a loving, perfect God who celebrates beauty. He made them attractive and useful and strong and utterly comical. They allow us to serve one another, to hug and kiss, to stand up against evil, to shake with laughter, and to hold a sleeping baby.

At different periods in history, painting nude figures posed no challenge for men and women of conviction. The Sistine Chapel's ceilings are full of Michelangelo's nudes with their rippling muscles looking as though they will break away from the plaster at any moment. The inclusion of nudes in the Vatican shocked people, but it was not offensive enough for the pope to put up any sort of protest. The naked figures remained just as Michelangelo painted them until a more modest period arrived and strategically placed draping cloths were painted over the offending bits. Those coverings remained until a more

permissive time when they were removed during a restoration of Michelangelo's most famous work.

This single illustration shows us that any sort of moral proclamation about nudity in art will be shaped by cultural and historical movements. What one time and people declare permissible, another condemns. Due to pornography's prominence in our present cultural moment, parents are rightfully cautious about exposing their children to nudity. This is commendable. The ongoing conversation about avoiding exposure to online porn is essential and not a onetime thing. Parents now recognize that regular conversations with their children about pornography and avoiding online predators are crucial to modern parenting. We have these conversations to protect our children, to empower them, and to communicate that they are safe to come to us with anything.

Also essential is the conversation about the difference between pornography and art. If art is treated the same way as pornography, we risk the unintended consequence of creating shame around something that God made good and beautiful. Every family must reach their own conclusions about whether and how to expose their children to the art that lines the walls of the world's great museums, knowing this means that they will encounter nudity. We are advocating neither for nor against allowing your children to look at Michelangelo's *David* or Botticelli's *The Birth of Venus*. That decision must be made within your family, guided by your convictions and your knowledge of your child's personality. That being said, here are some things to consider.

First, nudity in great art is not the same as nudity in pornography. Historically, artists have studied the human body, even dissecting cadavers, in order to paint it more accurately. This practice included painting nude models and was not sexual in nature. One of the devastating effects of living in a pornified culture is that the human body has been sexualized beyond any reason. Breastfeeding mothers are told to cover up despite the fact that breastfeeding is not sexual in nature. The modern perspective on breasts has declared that breasts are, first and foremost, sexual. Their role in feeding babies has become secondary. Just as this cultural view diminishes the very nature of breasts, forcing our cultural lens onto the paintings of Michelangelo or Raphael does them a great disservice. Their nude paintings are a far cry from a *Playboy* centerfold, and they are worlds removed from the dark forms of pornography available online. Conflating the two not only drags great art into the mud of smut but also elevates pornography to the realms of art, a gross injustice.

Pornography is consumer oriented. It is dehumanizing, degrading, and debasing. Its purpose is self-gratification, thus making it objectifying, addictive, and destructive. The purpose of art is entirely different. Great art elevates our thoughts, tells a story, conveys a truth, and inspires us. Great art allows us to look at art that contains nudity and see what it is intended to convey without adding a sexual element. It allows us to cultivate a view of people that goes beyond their sexually attractive attributes. It calls us to move beyond the cheap sexual paradigm our culture offers. It also has symbolic value. For instance, Michelangelo chose to sculpt the biblical hero David as a vulnerable young man, not a strapping hero clad in armor. This was

true to the biblical narrative in which David refuses Saul's offer of his royal armor, and it also shows that David's victory was not the result of any human strength or effort but a miraculous work of God.

Enjoying Renaissance art in its fullness requires developing a certain comfort level with nudity. This is not for everyone, but it's worth seriously considering as you wrestle with how best to teach art appreciation to your children.

As we move into the modern period, the line between art and pornography blurs. Again, this does a disservice to art and is a perversion of it. Exercise extreme caution when searching for modern art and artists online. In our research, we've been confronted with some images we wish we had not seen. We've noted those artists in the teacher's guide and have not included any of them in *Book of Artists*. That is not to say that the artists we featured did not paint nudes. Many, if not most of them, did, but once you reach the modern era, the distinction between pornography and nude art becomes much less clear. And thus, the muddled waters we find ourselves in.

The one thing to remember is that fear is a terrible motivator. Honest, open, and candid discussions about art and pornography will help foster healthy distinctions and create opportunities for building connections with your children.

You will find several resources on the links page that have helpful tips for starting and nurturing these discussions as well as advice for helping equip your child as they navigate the culture.

Required Literature & Resources

Book of Artists

by Rebecca Manor and Rebecca Allen
This book introduces readers to over ninety of history's great artists in a family-friendly format, telling their stories and providing historical and cultural context for the great works of art that have shaped human history.

Art Card Pack

Art Notebook

Resource Packet

Free download available via the QR code on page 4.

Additional Recommended Resources

Art Supplies

These are not required, but if you want to do many of the hands-on activities, it will be helpful to have basic art supplies such as the following:

- A set of watercolor paints
- A set of acrylic or tempera paints
- Paintbrushes
- Watercolor paper
- Crayons or colored pencils
- Drawing paper
- Scissors
- Glue

Books

These books are not required and will not be referenced in any lessons. They are listed here for anyone who wants to dig deeper in their cultivation of art appreciation.

A Child's Introduction to Art: The World's Greatest Paintings and Sculptures

by Heather Alexander
illustrated by Meredith Hamilton

This is a great resource for exploring more art and artists.

(NOTE: Nudity is very minimal.)

A Journey Through Art: A Global History

by Aaron Rosen
This book is a sort of romp around the world highlighting the art of various countries and regions. It's a wonderful way to expand exposure to different styles and innovations! (NOTE: Nudity on pages 11, 24, 25, 50, and 71.)



Links Page



PART I

Prehistoric & Ancient Art

Humans must create. It is inherent in our DNA. That is why there is something especially captivating about prehistoric and ancient art. People who existed eons before us speak across time and space to say, "I was here." It's incredibly moving to stand in front of artworks that have survived for millennia. When I (Rebecca Manor) was nineteen, I had the privilege of visiting the Lascaux caves in France. Pictures of bison glowed on the walls. Later, I stood under a stone outcropping in the deserts of New Mexico and gaped at drawings made by Indigenous people long before Columbus sailed the ocean blue, even before Jesus walked the dusty roads of ancient Jerusalem.

Looking at the marks of people from so long ago constricts history and reminds us that there is a human story that stretches far into the past and will continue long after we are gone. And in this arc, artists have left little treasures for us to discover. Treasures that tell us a bit about their experiences, their values, and their lives. There is a vast amount of ancient art, and more is discovered each year. Most of this art was created by nomadic peoples who hunted wild animals and gathered berries, seeds, nuts, and other plant sources of nutrition. Often, these people groups would follow the animal herds they depended on for food, thus migrating with the seasons. In the Northern Hemisphere, this meant heading north in the summer months and following the warmer temperatures south in the winter months. In the Southern Hemisphere, these migration patterns were the reverse.

Where temperatures were more stable year-round, people groups began to work together to help support one another. Anthropologist Margaret Mead is said to have stated that the first sign of civilization was the discovery of an ancient human skeleton with a healed femur bone. Can you guess why this is a sign of civilization? Someone in prehistoric days who broke their femur in an accident would not survive alone.

The femur, or thighbone, is essential for survival in a hunter-gatherer situation. The healed femur bone tells us that this person was cared for, brought meals, kept warm, and able to rest as his bone slowly knitted itself back together. This could only happen in a community. Whether or not Mead actually said this has been questioned, but the premise is an important one: Community allows humanity to survive. And community is also necessary for the creation of art.

Early human art emerged from hunter-gatherer cultures that provided individuals with enough stability to think about painting vast artworks on the insides of caves, or carving large stone blocks and standing them upon one another. A single person or family would not have had the time or leisure to construct Stonehenge. But a community? That's an entirely different proposition. And so, the first art stands as a testament to people working together not only to survive, but also to create works that are beautiful, inspire awe, and illustrate the wild world they lived in.

From these early artworks, we will move forward to study great ancient art from around the world. You will see how civilizations cropped up and rulers became determined to make their mark on the world. From Babylon to Egypt to the vast Roman Empire, art became a vehicle through which one could proclaim power. The ancient Greeks used art to explore the ideals of truth and beauty. In recent archaeological explorations in Africa, art is emerging that shows vast trade networks but tells us little about the people who created it. This section reveals both how much and how little we know about why people created art, who they were, and what it stands for. But that important tension is central to the human experience, and art helps us accept the incredible vastness of human achievement as well as our very real limitations.

Let's jump in.



Above: Drawings of horses in Chauvet Cave.

Page 8: Discovered in the eighteenth century, this mosaic appears in a luxurious villa complex near Tivoli that once belonged to the Roman emperor Hadrian, c. 120-130.

Lesson 1

READ

Introduce *Book of Artists* and read the Foreword, Introduction, and “What is Art?” on pages 1–5.

DISCUSS

Before you learn about art, you must know what art is. Consider the following questions:

- What do you think art is?
- What sort of art do you like or dislike?
- Do you think art includes objects like a table or chair? What about a vase?
- Have you ever made art? Does your definition of art include your own drawings? Why or why not?

RECORD

Define *art* using the definition found on page 5 of *Book of Artists* and record in your Art Notebook. Write out your own thoughts about how this definition may or may not encompass what you consider to be art.

PLAY

Look through the art cards that came with this course. Do you think all the pieces are great “art”? Which pieces stand out to you? Can you express why they grab your attention? Discuss your favorites with your family or classmates. Do you like the same pieces? If any of the cards stand out to you as especially worthy or unworthy, make a note about it in your notebook. Later on in this course, when you study that piece and learn about the person who created it, turn back in your notebook to see how your opinions may have changed.

What would the world be like without art?

This activity can be done on a large or small scale.

1. Choose a room in your home. Maybe start with a small room to make this activity a bit easier. With a parent’s help, remove any wall art, mirrors, or photographs from the room. How is the room different? Do you like it? Why or why not?
2. Next, remove anything sitting on a flat surface that could be considered art: figurines, sculptures, vases, plate collections, paperweights—basically anything decorative. Consider how the room feels now. Some of you may find that you like the feeling of a room that is more minimalistic. Others may find that you miss the cozy feeling that those objects provide.
3. Finally, remove anything from the room that you think represents creativity. This could be a hand-knitted blanket, a throw pillow, coffee table books, etc. At this point, only functional objects should remain in the room. Leave it for a few minutes or a couple of hours while you go about your day. Notice how you react to the room each time you enter it. What do you think of a purely functional room? How did the artwork change the feeling of the room? Do you think that it is important that there is a difference?
4. To experience this on a larger scale, visit minimalist and traditional buildings in your town. Whether it be a Catholic church with stained glass windows, a modern megachurch that has no art on the walls, an industrial-style municipal building, or a Greek-inspired courthouse, the inclusion or exclusion of art in these buildings is an intentional choice made by the designers and owners of the buildings. Taking note of the art that surrounds you on a daily basis will help you develop your personal taste in art.

Lesson 2

READ



Read “Prehistoric Art” on pages 6–11 of *Book of Artists*. If desired, read more about prehistoric art via the links page.

DISCUSS

After seeing and learning about the various examples of prehistoric art, discuss:

- What do you think about cave art?
- Do you find it interesting?
- Does it tell you a story?
- What can you learn from these images?

RECORD

Decorate page 2 in the Art Notebook.

After reading about prehistoric art and viewing the examples in *Book of Artists*, choose one or two examples to journal about in your Art Notebook. For each of these assignments, you will find a space to write out the name or a description of the artwork as well as the artist’s name. If the artist is unknown, fill in that line, “Unknown.” Next, write out your thoughts about the artwork in the space provided and don’t forget to rate it on the five-star scale.

PLAY

Make your own cave art! Follow the instructions in the video on the links page to draw buffalo and other cave art animals.

Materials Needed:

- Paper
- Watercolors and/or tea or coffee
- Crayons or colored pencils in black, brown, red, and orange

The video includes instructions for creating hand paintings like those in the Cueva de las Manos, but you can also follow simpler directions here to try spray painting.

Materials Needed:

- Tempera paint (recommended colors: red, black, brown, gray)
- Small spray bottles (or use an alternative; see note below the instructions)
- Water
- Paper
- Newspaper or disposable tablecloth

Instructions:

- First, prepare your paper so that it resembles the texture of a cave. Detailed instructions on how to do this are available in the video on the links page.
- Once your paper is colored and textured, you're ready to replicate the hand outlines in the Cueva de las Manos. Add some paint to each spray bottle and then add the same amount of water. This will dilute the paint so that it sprays easily. If your paint is too thick, just add more water until it sprays easily, but try not to dilute the color too much.
- Once you've diluted your paint, choose your base color and spray the paper. Allow to dry. Then lay one hand on the paper and spray it with a different color. Outline your hand completely. Repeat in a different place on the paper. Allow to dry.
- Next, choose another color and repeat the process until you are happy with the result.

If you do not have spray bottles—or if you'd like to try the method our ancestors may have used—you can use straws to spray the paint with your mouth! See the video on the links page for more instructions.

EXPLORE

Check out the documentary on the links page, *Prehistoric Cartoons: How Paleolithic Artists Set Their Art in Motion*, which makes the case that prehistoric artists were the first animators, incorporating movement into their paintings! It is a fascinating look at some of the most intriguing prehistoric art. This will likely be more interesting for advanced students and adults.



Lesson 3

READ

Begin reading “Ancient Art” on pages 12–15 of *Book of Artists*.

DISCUSS

Discuss what you read using the following prompts:

- Why did rulers often commission art, particularly in the form of sculptures and buildings?
- Egyptian art followed strict principles that remained largely unchanged for hundreds of years. What do you think of those principles?
- Consider the difference in style between the scene from Nebamun’s tomb and that of Pharaoh Akhenaten. What is similar, and what is different?

RECORD

Look up the following terms in the glossary of *Book of Artists* and record the definitions in your Art Notebook:

prehistoric
contrapposto
encaustic

PLAY

Watch the “Mosaics” video on the links page to learn about how the Romans created their mosaics. The video also includes a demonstration and tips for creating your own paper mosaic at home using newspaper and/or construction paper and glue. If you’d like a more challenging mosaic project, check out the second video to learn how to create your own mosaic coasters! You can also find a number of fun mosaic-making art kits online to make this project as easy as possible. (We recommend starting on Etsy!)

Paper Mosaic

Materials Needed:

- 1 piece of colored paper
- Pencil
- Newspaper (or other pieces of colored paper in various colors)
- Scissors
- Glue stick

Tile Mosaic

Materials Needed:

(This activity requires some specialty materials, all of which are linked in the video's notes on YouTube.)

- Square metal coaster substrate (for base)
- 1" glass tiles in various colors
- PVA glue
- Toothpicks
- Plain paper
- Painter's tape
- Sanded grout
- Dust mask
- Disposable plastic cup or bowl
- Plastic spoon
- Spray bottle with water
- Latex gloves
- Paper towels or rags
- Felt

EXPLORE

To learn more about contrapposto, a major development in sculpture, check out the video on the links page.

