

Renaissance

Fun Projects for World History

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History, Language Arts, Art-RENAISSANCE

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History, Language Arts, Art-RENAISSANCE

GENERAL OVERVIEW

This collection of nine enrichment activities was designed to complement existing curricula and expand one's understanding of those living during the Renaissance. Studies have confirmed that using our hands helps us retain information. So, if you are looking for creative and simple, yet stimulating and exciting projects to spark learning, take the next step toward a highly engaging encounter.

There is truly nothing more stimulating than combining a hands-on activity with a subject being studied. Regardless of a learner's age, learning by doing will help maintain their interest, improve retention of information, and foster a desire to learn now and in the future.

In this collection, there are a total of nine hands-on projects and writing activities. To enhance the complete learning experience using this collection, character and setting development statements as well as extensive vocabulary lists are provided. A general materials list, detailed instructions, and extensive activity suggestions are provided for the nine projects that focus on the collection theme.

As an educator with 18 plus years of teaching and product development experience, it is my personal goal to encourage young people to be creative. Each of the activities included in this collection are based on actual artifacts representative of the Renaissance era. A conscious effort was made to develop activities that are constructed from readily available materials, yet result in stunning end products. Although having a wonderful end product is desirable, an essential part of learning is the process of creating something. A young person will gain a greater appreciation for the skills required by those living during the Renaissance when they accomplish an activity.

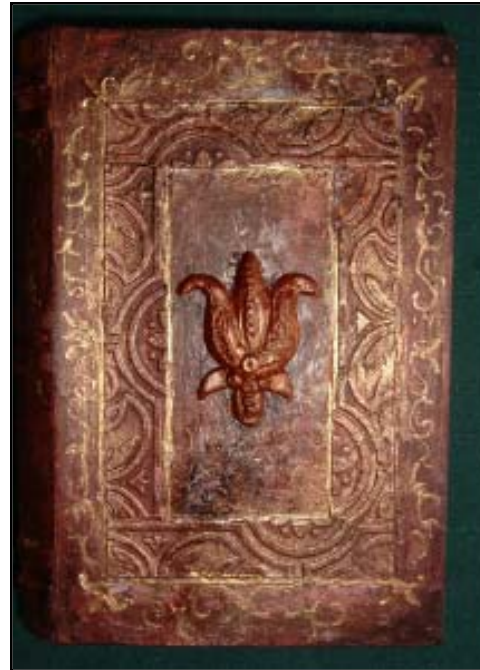
It is my heartfelt desire that both teacher and student will find the nine activities in this book a wonderful journey of creativity. Jean Henrich

History, Language Arts, Art-RENAISSANCE



RENAISSANCE

Scholars in Focus



History Renaissance Scholars

History, Language Arts, Art-RENAISSANCE

RENAISSANCE SCHOLARS IN FOCUS



Inspired by the ancient Greeks, the scholars of the Renaissance sought to enlighten themselves with a better understanding of their world. They actively sought to learn about the sciences, mathematics, astronomy, and the arts.

Many scholars during the Renaissance pursued the philosophy called “Humanism.” This philosophy stated that education would improve a person’s intellect, spiritual life, and physical capabilities, thus enriching their lives. Studies included history, athletics, Greek and Roman literature, and many of the arts. Instead of learning about the universe through astrology, the science of astronomy was pursued. Education became a pursuit of excellence and enjoyment. Many individual sought enlightenment at universities.

During the Renaissance, many of the great thinkers of the period believed in Humanism. As books became easier to produce, this philosophy spread quickly throughout many countries. During the Middle Ages, the church was the primary source of ideas; the works of the ancient Greeks and Romans were considered “pagan” and had not been considered worthy of attention. The Renaissance scholars, though, sought out the writings of these ancient scholars. Even the art and architecture of the Renaissance reflected this interest.



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RENAISSANCE SCHOLARS IN FOCUS

Schooling was still limited to those of the upper class. Education was viewed as essential for future leadership. Children of aristocratic families received their education at different schools. On occasion, youngsters who exhibited talent might become the proteges of benefactors who would pay for their education. Education for girls was limited, but there were different opportunities available, though not as varied or numerous as for boys.



Boys who showed scholarship at a “Petty” school would be sent to a grammar school. Grammar schools lasted between five and ten years. Grammar school taught the young student literature and the Latin language. Students were expected to speak and write Latin. Latin was considered the universal language of the day.

The following are some basic concepts incorporated into schooling during the Renaissance.

1. Curriculum was based on speaking, reading, and writing Latin. Students received instruction in mathematics, morality, various sciences, and religion.
2. Schooling was limited to the wealthy or those from noble families. Occasionally young people of lower classes would receive the sponsorship of a benefactor.
3. Primary schools were often sponsored by the local parish church, monastery, or in some cases, the royalty. Few children attended these mostly private schools.
4. Schools were located mostly in larger cities.
5. Aristocratic families would send their sons to secondary schools where they received instruction on a variety of subjects such as classical literature. They were also trained to be leaders and received instruction in religion, morality, and different science specialties.
6. The development of the printing press greatly expanded the availability of teaching materials such as textbooks, manuals, and religious materials.

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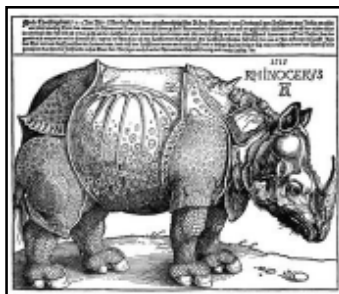
RENAISSANCE SCHOLARS IN FOCUS

Books became a treasured item. Prior to the Renaissance, few people including the rich and nobility could read or write. During the Renaissance this began to change. A new middle class emerged - the educated middle class who could now afford books. All types of books were in demand. Tales of chivalry, romances, poetry, books on travel, science books, and almanacs were published. The development of the printing press helped make books available to the general population.



Paper-making came to Europe from Spain through the Arabic culture. Linen rags and hemp were shredded into small pieces and soaked in water. The water-soaked fibers were then pounded to break down the tough fibers. More water was added to the fibers. A large wire sieve was dipped into the fiber water mixture letting the pulp rest on top of the flat sieve. The water was pressed out and the wet paper was placed onto a felt sheet to dry. A press was used to squeeze out any additional water from the paper. It was then hung out to dry and a sizing agent was added to the paper to help make a smooth surface. The paper was then bound into various manuscripts.

The exterior binding of these books was done in tooled leather with detailed gold engravings. Books were works of art and treated as a valued item.



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RENAISSANCE SCHOLARS IN FOCUS

During the Renaissance, children were taught how to conduct themselves. In 1577, Hugué Rhodes wrote the *Book of Nurture*. The book contained verses or lessons on how a young person should behave. The following are just a few:

Reverence thy father and mother as Nature requires.

Stand not too fast in thy conceit.

Rise early in the morning to be holy, healthy, and wealthy.

At dinner, press not thyself too high; sit in the place appointed thee.

Sup not loud of thy pottage. (Pottage was like a bowl of soup).

Dip not thy meat in the saltcellar, but take it with a knife.

Belch near no man's face with a corrupt fumosity.

Eat small morsels of meat; eat softly, and drink mannerly.

Corrupt not thy lips with eating, as a pig doth.

Scratch not thy head with thy fingers, nor spit you over the table.

If your teeth be putrefied, it is not right to touch meat that others eat.

Wipe thy mouth when thou shalt drink ale or wine on thy napkin only, not on the table cloth.

Blow not your nose in the napkin where ye wipe your hand.



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RENAISSANCE SCHOLARS WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 125 - 131.

INTERESTS

Art
Science
Medicine
Music
Astronomy
Literature
Religion

VOICE

Rough
Clear
Soft
Exhausted
Happy

POLITICAL LEANINGS

Believes in peace
Considers force
the best option
Opposes the
royalty

EYES

Almond shaped
Shifty looking
Knowledgeable
Flashing
Full of wonder

FACIAL TEXTURE

Rough
Oily
Scarred
Wrinkled
Work-worn
Delicate

EARS

Hidden beneath
hair
Large
Misshapen
Missing one

CLOTHES

Hunting boots
Pointed shoes
Tunic
Undergown
Ruff
Short jacket
Trunks
Veil

HAIR

Auburn
Balding
Black
Braided
Strawberry
blond
Chestnut

EDUCATION

Trained under a
famous teacher
Studied in a church
run school
Traveled throughout
Europe

PERSONAL ITEMS

Headdress
Iron buttons
Mazer
Metal frame
Knife
Mirror
Olive picking basket

STEPS

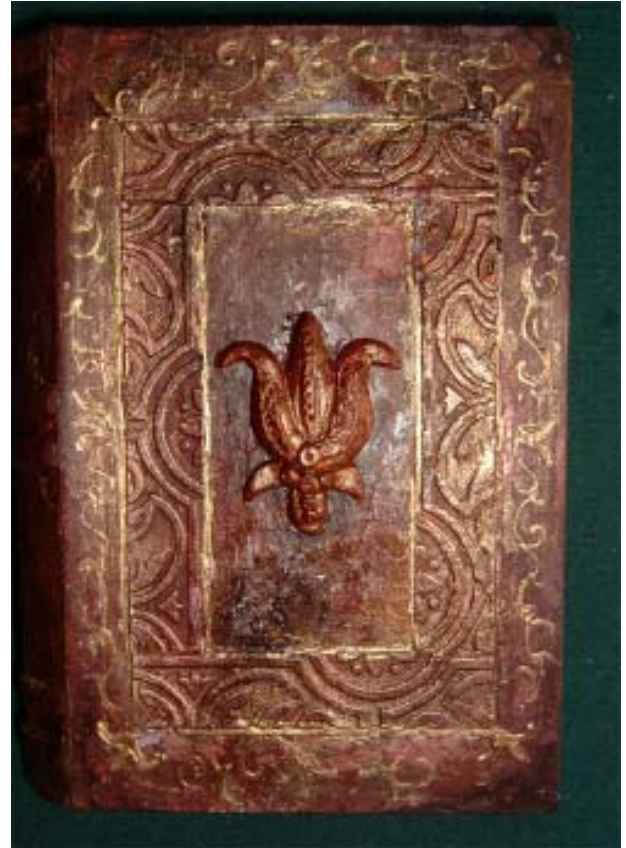
1. Indent and write one sentence introducing your character by name and occupation. (Use your words for this step.)
2. Write several sentences describing his/her eyes, voice, ears, and hair.
3. Write one or more sentences describing your character's political leanings.
4. Write one or more sentences describing his/her interests.
5. Write one or more sentences describing his/her facial texture.
6. Write one or more sentences describing his/her clothing.
7. Write several sentences detailing his/her personal items.
8. Write one or more sentences listing his/her favorite food and drink. (Use your words for this step.)
9. Write one or more sentences detailing his/her fondest hopes and dreams. (Use your words for this step.)

History, Language Arts, Art - RENAISSANCE

Faux Gilded Book Box and Antique Paper

MATERIALS

- *Brown kraft paper
- *Plaid FolkArt[®] Acrylic Paints - burnt umber, burgundy and gold
- *Papier-mache book box - available at craft stores
- *Beeswax - optional
- * **Mini iron - optional - ADULT SUPERVISION REQUIRED**
- * **Hot glue gun and glue - ADULT SUPERVISION REQUIRED**
- *Gold dimensional paint
- *Embossed paper
- *Polymer clay - Original Sculpey[®]
- *Oven
- *Paintbrush
- *Paper towels
- *Gesso
- *Newspaper



LIBERAL ARTS IN FOCUS

During the Renaissance, there were seven areas of study considered of greatest importance:

Grammar
Rhetoric
Logic
Arithmetic
Geometry
Music
Astronomy

LEATHER BOOK COVERS

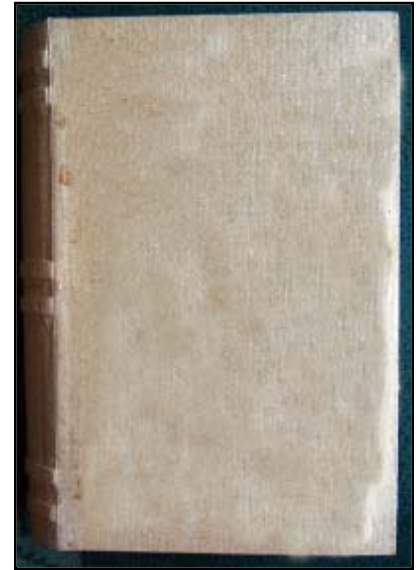
During the Renaissance, print houses not only created ornate pages of text, but would hand stamp gold embellishments on leather book covers. Bindings were commissioned by leaders in the community. Bindings were made of sheepskin using rich greens, reds, blacks, silvers, and golds, which were stamped to make ornaments, lines, and borders.

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1. PREPARE THE PAPIER-MACHE BOX

*Cut four strips of decorative embossing paper and create a simple frame for the front of the papier-mache box. These strips can be any size you desire.

*Paint the entire surface inside and out of the book box with gesso.



*While the gesso is still slightly damp, press a sheet of newspaper on top and then remove the newspaper. This will help add a rustic and textured look to the gesso paint. Let the paint dry.



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2. ADD TEXTURE AND PAINT

*In order to make your book box look very old, you will be layering color and texture. One way to create texture is by applying thin, streaky layers of beeswax with a mini iron. If you decide to try this technique, it is necessary to have **ADULT SUPERVISION**.



*Spread small amounts of beeswax on the book box in select locations. Use the mini iron to help you melt the wax.

*Paint the surface of the entire box with a combination of FolkArt[®] burgundy and burnt umber acrylic paint.

*Use a clean paper towel to remove the excess paint.

*Continue applying the FolkArt[®] acrylic paint and wax until you are satisfied with the overall appearance of the box.



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3. ADD THE GOLD EMBELLISHMENTS

*Use gold dimensional paint to create a decorative scrolling pattern on the front and spine of the book box. It isn't necessary to be absolutely perfect for this part of the project. Let the dimensional paint completely dry before going onto the next step. Two examples of designs you might wish to use are provided on pages 13 - 14.



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4. ADD THE RAISED MOTIF

*Form a simple Renaissance motif from Original Sculpey[®] polymer clay for the center top of the book box.

*Bake the clay according to the manufactures directions. Let cool.

***WITH ADULT SUPERVISION,** use a hot glue gun to glue the polymer clay motif to the top of the book box.

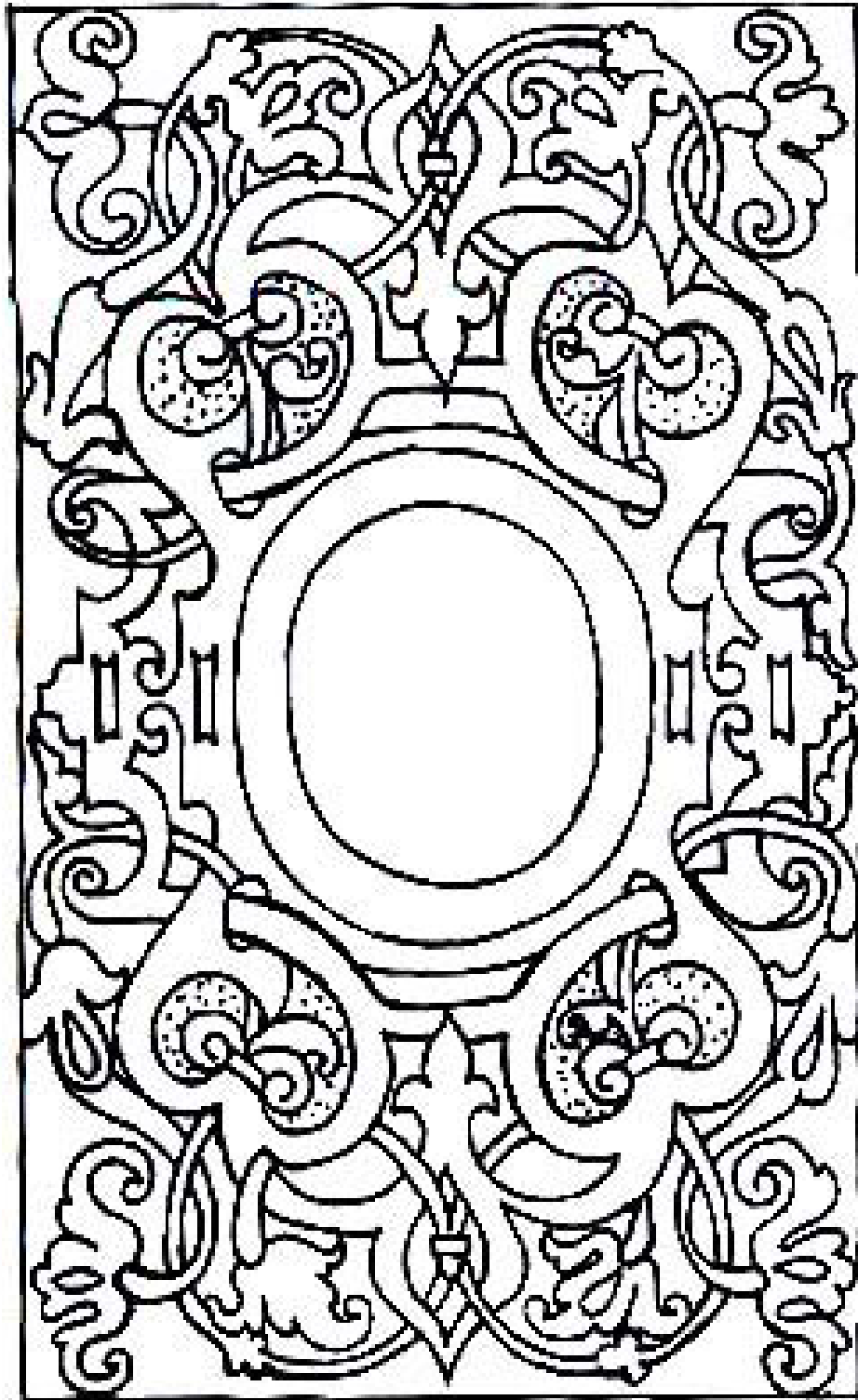


*Paint the polymer clay with the same colors you used for the box.



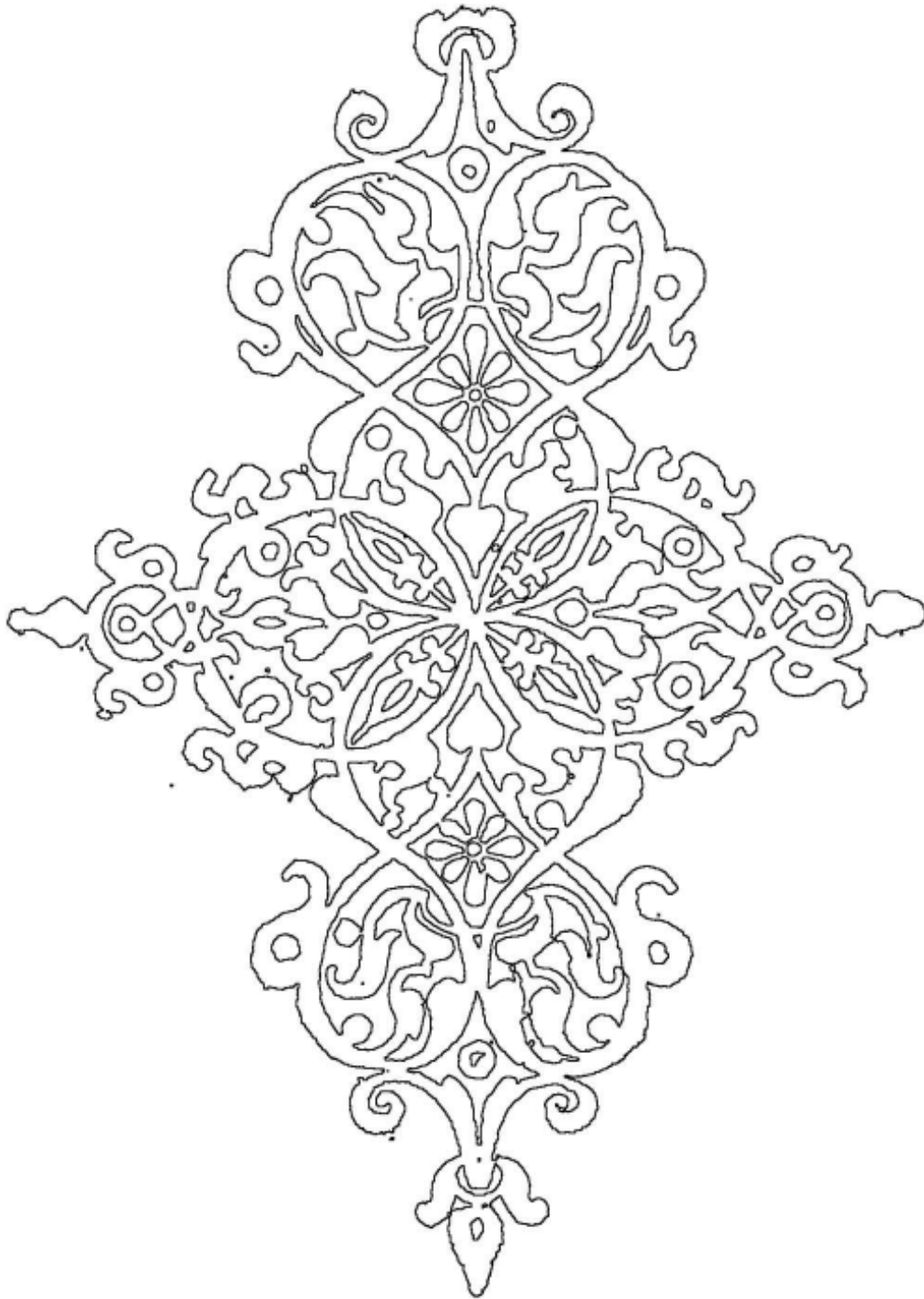
History, Language Arts, Art-RENAISSANCE

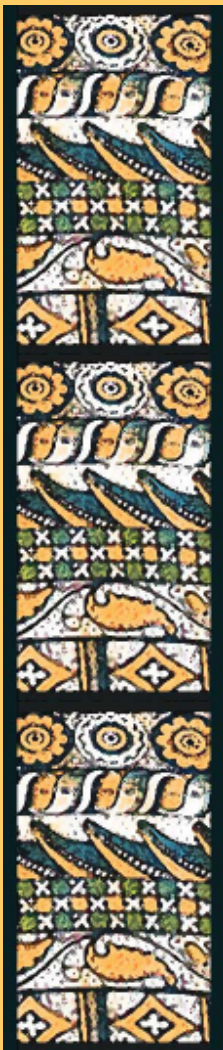
RENAISSANCE BOOK COVER DESIGN



History, Language Arts, Art-RENAISSANCE

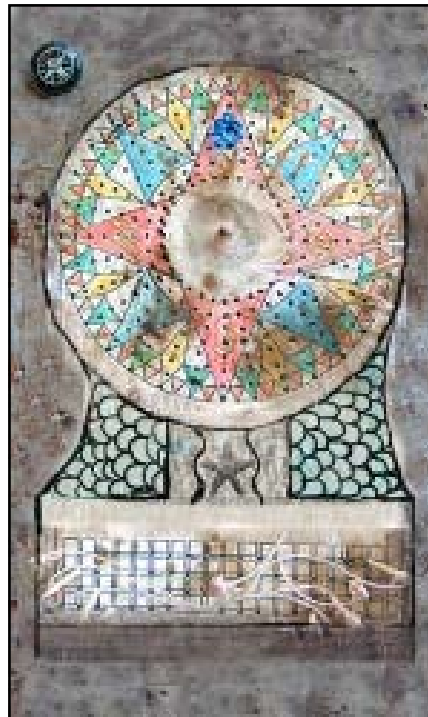
RENAISSANCE BOOK COVER DESIGN





RENAISSANCE

Crewmen in Focus



History

Renaissance Crewmen

History, Language Arts, Art-RENAISSANCE

RENAISSANCE CREWMEN IN FOCUS

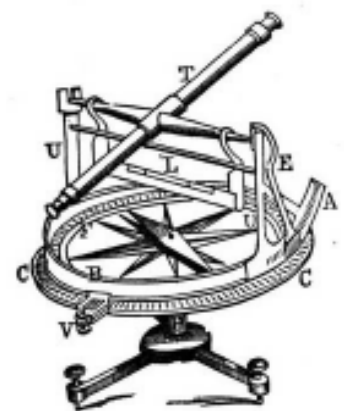


Imagine you are on board a galleon headed for battle. Galleons could weigh up to 700 tons and they traveled very slowly due to their enormous sizes.

Galleons could carry as many as 36 cannons. Sixteen of these guns would be on the lower deck and 12 on the upper deck. Eight guns called sakers might be positioned along the side and on the aft half-deck of the galleon. This many guns required numerous crewmen to operate them. A 30-gun galleon required a crew of approximately 170 men. During a battle, 66 of them would fire the cannons at the enemy. Fifty men would be in charge of the guns on the upper decks, and 50 of the men would sail the ship. Often those firing the cannons on the galleon might have only one chance to fire. Captains would seek the right advantage for their ship by getting the it upwind of an enemy. This was called the “weather gauge.” It required the captain positioning the ship upwind prior to the first shot being fired by the enemy. Having the weather gauge meant fighting a battle on your terms.

Defeating the enemy was a combination of outmaneuvering him and the actual firing of the guns. Few galleons were actually destroyed during a battle. Rather the strategy was to cripple the other ship by destroying their sails and masts, making it difficult for them to maneuver, thus allowing the victor to board and take their ship or goods.

Battles were fierce. There were terrible injuries inflicted by flying shrapnel, wooden splinters, and falling debris. Still the potential for plunder was enough to entice many to return to the sea.



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RENAISSANCE CREWMEN IN FOCUS



Successfully sailing the seas during the Renaissance improved drastically compared to the Middle Ages. Many of the tools and techniques developed during the Middle Ages for navigating the waters of the world were improved.

Renaissance sailors used many different tools and devices to help them navigate the oceans. Many of these tools made use of the positions of the stars and sun. The location of the stars and sun in the sky helped determine the ship's position on the oceans. The following are examples of these tools.

Astrolabe - Astrolabes were circular devices marked off in degrees. In the center was a moveable arm that allowed it to show the ship's position in relationship to the horizon and the sun and stars.

Cross Staff - This tool used the angle between the Pole Star (North Star) and the horizon. Latitude was determined by how high in the sky the North Star was located. The higher the star was in the sky, the farther North the ship was located.

Maps - Maps made by skilled cartographers detailed new trade routes.

Magnetic compasses - Along with maps, the magnetic compass gave the ship's crew greater navigational accuracy at sea. The compass and the log book indicated the direction and speed being traveled.

Sandglass - Sandglasses were used to maintain time. Each half-hour watch was recorded by a sandglass. Sand would pour from one end of the container to the other. Every half hour, the sandglass would be turned back over. Normal watches were approximately four hours (eight turns of the sandglass).

Traverse-board - A traverse-board recorded any changes in the ship's course. Each four-hour watch was recorded by pegs being positioned in holes on the board. Every 30 minutes, a new peg was inserted in a specific location showing the course being steered and the ship's position.

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RENAISSANCE CREWMEN WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 125 - 131.

<u>EXPRESSIONS</u>	<u>BUILD</u>	<u>FACIAL TEXTURE</u>	<u>CLOTHES</u>	<u>FAVORITE FOODS & DRINK</u>	<u>AMBITIONS</u>
Agreeable	Slight		Soiled		Become an
Likeable	Muscular	Rough	Spotless		officer
Baleful	Tall	Oily	Baggy	Beer	Sail the seven
Honest	Slender	Scarred	Small	Ale	seas
Wild	Well developed	Wrinkled	Leggins	Wine	Visit the new
Defeated		Work-worn	Cap	Venison	world
Confused	<u>EYES</u>	Delicate		Fish	Own his own
	Large		<u>HAIR</u>	Oranges	ship
<u>VOICE</u>	Bright	<u>EARS</u>	Shaggy		Become a war
Rough	Dull	Comical	Unkempt	<u>PERSONAL ITEMS</u>	hero
Clear	Crafty	Floppy	Dirty	Bosun's call	
Soft	Wild	Hidden	Chestnut	Wooden comb	
Exhausted	Gloomy	Noticeable	Golden	Leather purse	
Happy	Depressed	Large	Silver	Small flask	
	Sad	Missing one	Braided	Brass thimble	
			Straggly		

STEPS

1. Indent and write one sentence introducing your character by name and occupation. (Use your own words for this step.)
2. Write several sentences describing his eyes, voice, ears, and hair.
3. Write one or more sentences describing your character's build.
4. Write one or more sentences describing his expression.
5. Write one or more sentences describing his facial texture.
6. Write one or more sentences describing his clothing.
7. Write several sentences detailing his personal items.
8. Write one or more sentences listing his favorite food & drink.
9. Write one or more sentences detailing his ambitions.
9. Write one or more sentences describing the worst event he experienced at sea. (Use your own words for this step.)

History, Language Arts, Art-RENAISSANCE

Traverse Board

MATERIALS

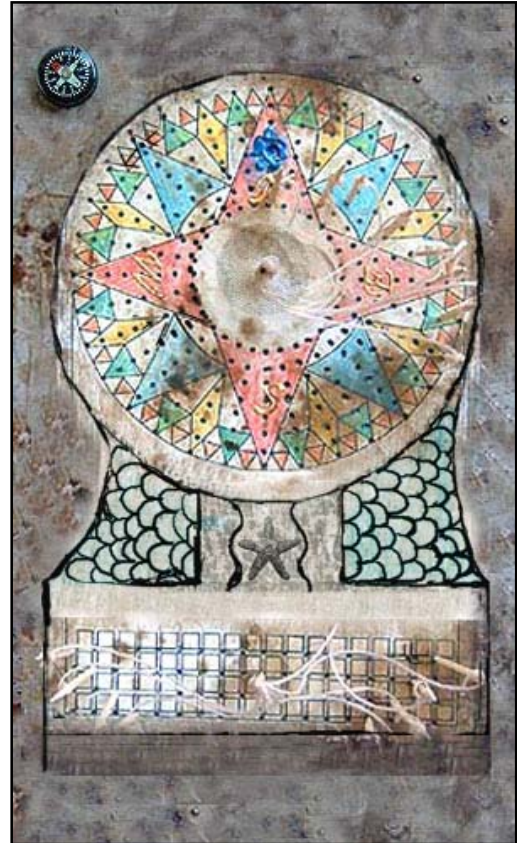
- *1/2" thick STYROFOAM[®] Brand Foam
- ***Serrated knife or X-Acto[®] knife - ADULT SUPERVISION REQUIRED**
- *Darning needle
- *Thin twine - (hemp is excellent)
- *Square toothpicks
- *Parchment paper
- Papier-mache paste recipe (see below)
- *Instant coffee
- *Paint, magic markers, colored pencils, or crayons
- *Soft rag or paper towel
- *All-purpose sealer
- *Small compass

PAPIER-MACHE PASTE RECIPE

Ingredients

- 1/2 cup rice flour
- 2 cups cold water
- 2 cups boiling water in a pot
- 3 tablespoons sugar

Directions: Mix the cold water and rice flour in a large bowl. Add this mixture to the pot of boiling water. Stir mixture until it returns to a boil. Remove the pot from the heat and add the sugar. Stir the mixture again and set aside to cool.



TRAVERSE BOARDS

Traverse boards were a navigational tool used during the Renaissance. The points of the compass were marked on the board. It was used for recording the course changes made by the ship in each half hour, by putting a peg in the corresponding hole. Even during foul weather, traverse boards provided consistent information about a ship's course.

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1. PREPARE THE PAPER

*Make a copy of the traverse board pattern on page 27 onto a sheet of cardstock weight parchment paper.

*Decorate the surface of the design with paint, magic markers, colored pencils, or crayons.

*Cut out and set aside.

2. PREPARE THE BACKGROUND AND ATTACH THE TRAVERSE PATTERN

*Cut a sheet of STYROFOAM[®] Brand Foam that is at least 1 1/2" larger than the traverse pattern.

*Tear up pieces of brown paper bag and layer the surface of the STYROFOAM[®] using the papier-mache paste. Let dry.



*Rub the surface of the brown paper with a damp sponge loaded with a small amount of light brown paint. Let dry.



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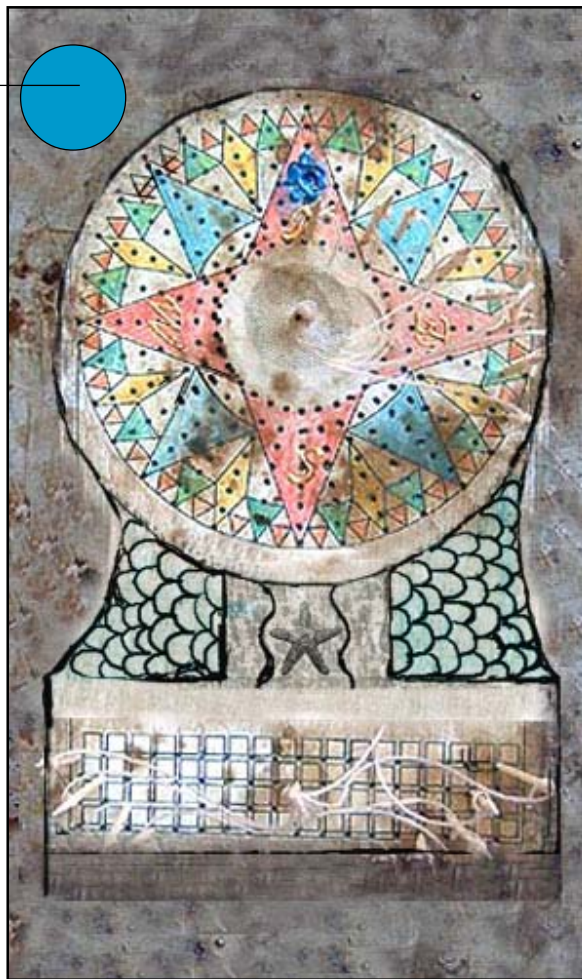
2. PREPARE THE BACKGROUND AND ATTACH THE TRAVERSE PATTERN (continued)

*Use some more of the papier-mache paste to adhere the traverse pattern you previously decorated to the surface of the STYROFOAM[®] Brand Foam covered with brown paper bag.

*While the surface is still damp, sprinkle on small pinches of instant coffee. If necessary, sprinkle a little water on top of the instant coffee to help it spread over the surface. Let dry.

*Glue a small compass onto the upper corner of the traverse board.

Attach a small
compass here



History, Language Arts, Art-RENAISSANCE

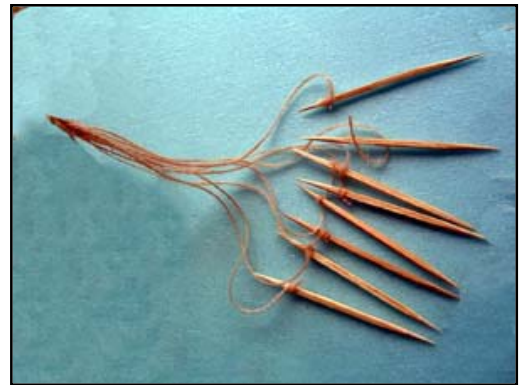
3. MAKE THE HOLES AND ATTACH THE CORDING

***WITH ADULT SUPERVISION,** carefully press holes into the surface of the traverse board with a darning needle wherever there is a black dot. These holes should be the size of the “square” toothpick.

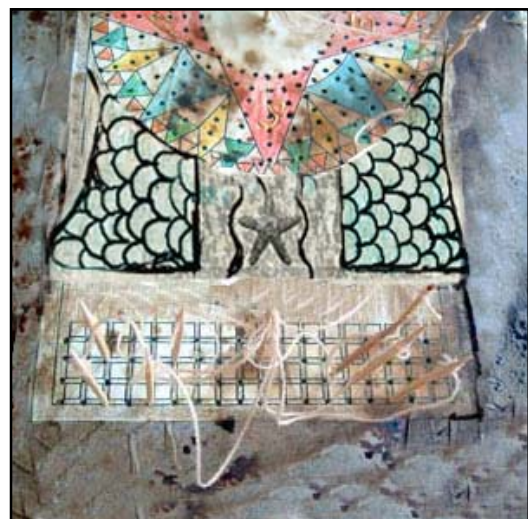
*Cut 16 lengths of hemp cording 6” - 8” long
OR use different colors to represent the different times and compass directions.

*Attach eight cords to one toothpick and eight cords to another toothpick.

*At the end of each of the cords, attach an individual toothpick. Use a small amount of glue to help hold the cording to the toothpicks.



*Position the toothpicks onto the traverse board as described on pages 23 - 26.



History, Language Arts, Art-RENAISSANCE

USING THE TRAVERSE BOARD

The Basics

MEASURING DIRECTION

1. Place the peg with eight strands into the center peg hole.

2. Every half hour, one of the eight pegs was placed in the hole closest to the next compass point indicating the direction the ship had maintained for the last half hour. The breakdown is as follows:

*The holes in the first circle (smallest one) around the compass that are located closest to the center hole represented the first half hour. (Blue line)

*The second concentric circle of holes represented the second half hour. (Red line)

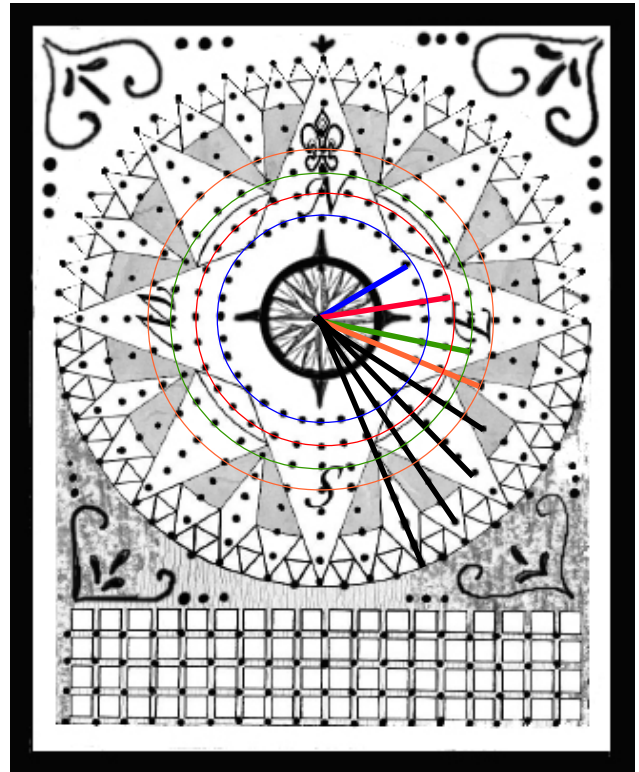
*The third concentric circle of holes represented the third half hour. (Green line)

*The fourth concentric circle of holes represented the fourth half hour. (Orange line)

*The last four concentric circles of holes, represented the remaining two hours of the watch or the four remaining half-hour segments.

3. After a four-hour watch, all eight pegs would have been used showing the directions traveled by the ship.

4. Hopefully, the ship had stayed on course and the pegs would be aligned in one direction.



USE YOUR TRAVERSE BOARD ON A CAR TRIP

1. Every half hour, note the compass direction and record it onto the traverse board.

2. Record the information every four hours in a travel journal.

History, Language Arts, Art-RENAISSANCE

MEASURING SPEED

1. At the bottom of the traverse board are a series of holes in squares. There are a total of 18 columns and four rows. The ship's speed was recorded in these holes over the four-hour watch.

2. Place the second toothpick that has eight strands into the first center hole in the middle of the rows of squares.

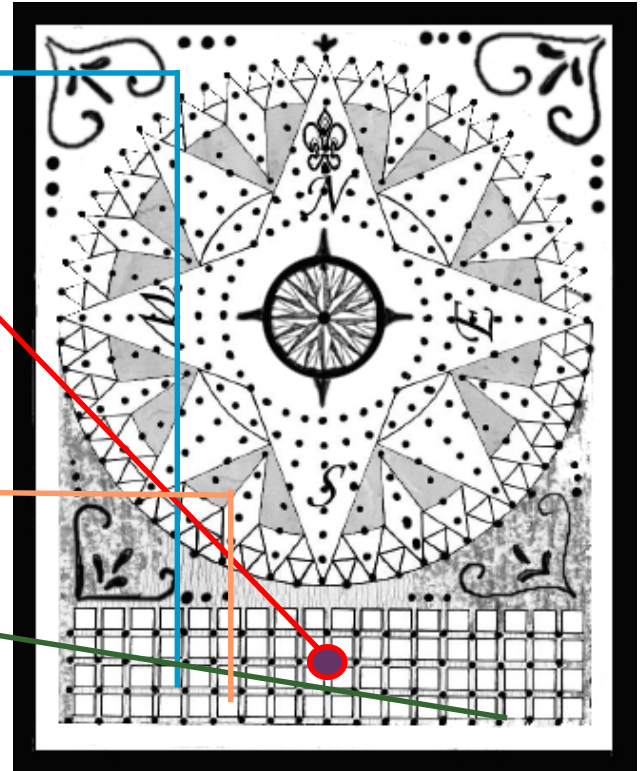
3. Holes on the left side of the center hole were used to record the first two hours of the watch.

4. Holes on the right side of the center hole were used to record the last two hours of the watch.

5. After the four-hour watch had ended, the officer on duty would record the information on the traverse board onto a piece of slate or onto paper.

6. The captain would take all the information after a day of travel and record the data in a log book.

7. The navigator would then take this information and plot it onto his maps showing the ship's progress.



History, Language Arts, Art-RENAISSANCE

HOW THE BOTTOM ROWS WERE USED

*The officer on duty would read the log line which showed the knots-per-hour, indicating the speed the ship had been traveling. A peg would be placed in the hole corresponding to the speed.

For a great explanation on what a log line is, please go to the following Web site

<http://www.twogreens.com/wakeup/lifeatsea/logline.htm>

*Counting from left to right, the officer would place the peg on the first top row of holes. For example, if the ship had been traveling five knots per hour during the first half hour, a peg would be placed in the first row, in the fifth hole. (Blue line)

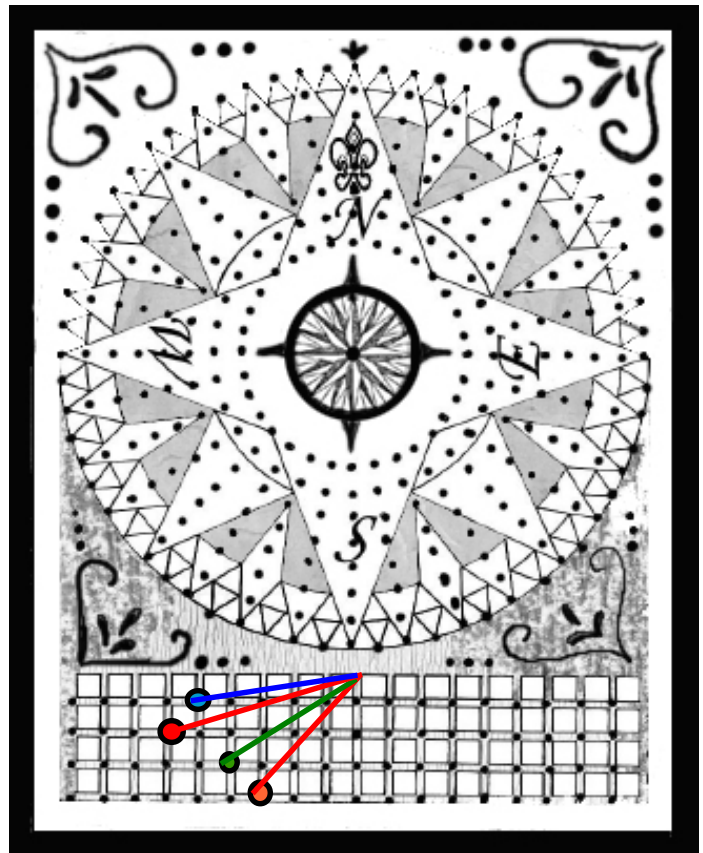
*For the second half hour, the officer would again determine the speed by looking at the log line. If the next reading indicated four knots, a peg was placed in the second row on the left-hand side in the fourth hole. (Red line)

*For the third half hour, the log line was viewed again. If the next reading indicated six knots, a peg was placed in the third row on the left-hand side in the sixth hole. (Green line)

*For the fourth half hour, or the end of the first two hours, the log line was viewed and the next reading taken.

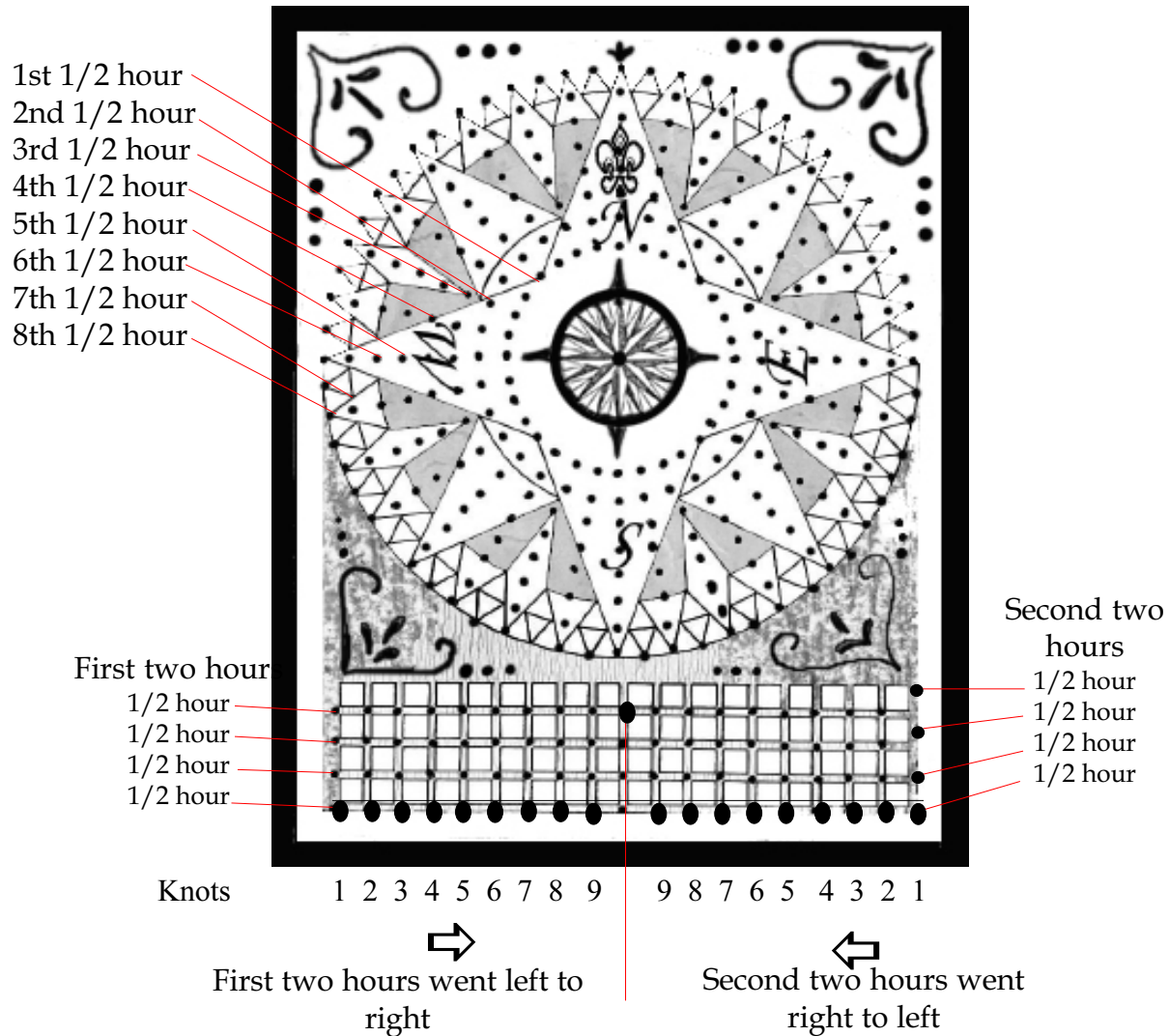
If the log line indicated the ship had traveled at a speed of seven knots, a peg was placed in the fourth row on the left-hand side in the seventh hole. (Orange line)

This process was repeated for the right-hand side for the last two hours of the watch.



History, Language Arts, Art-RENAISSANCE

MEASURING DIRECTION BASED ON COMPASS READINGS

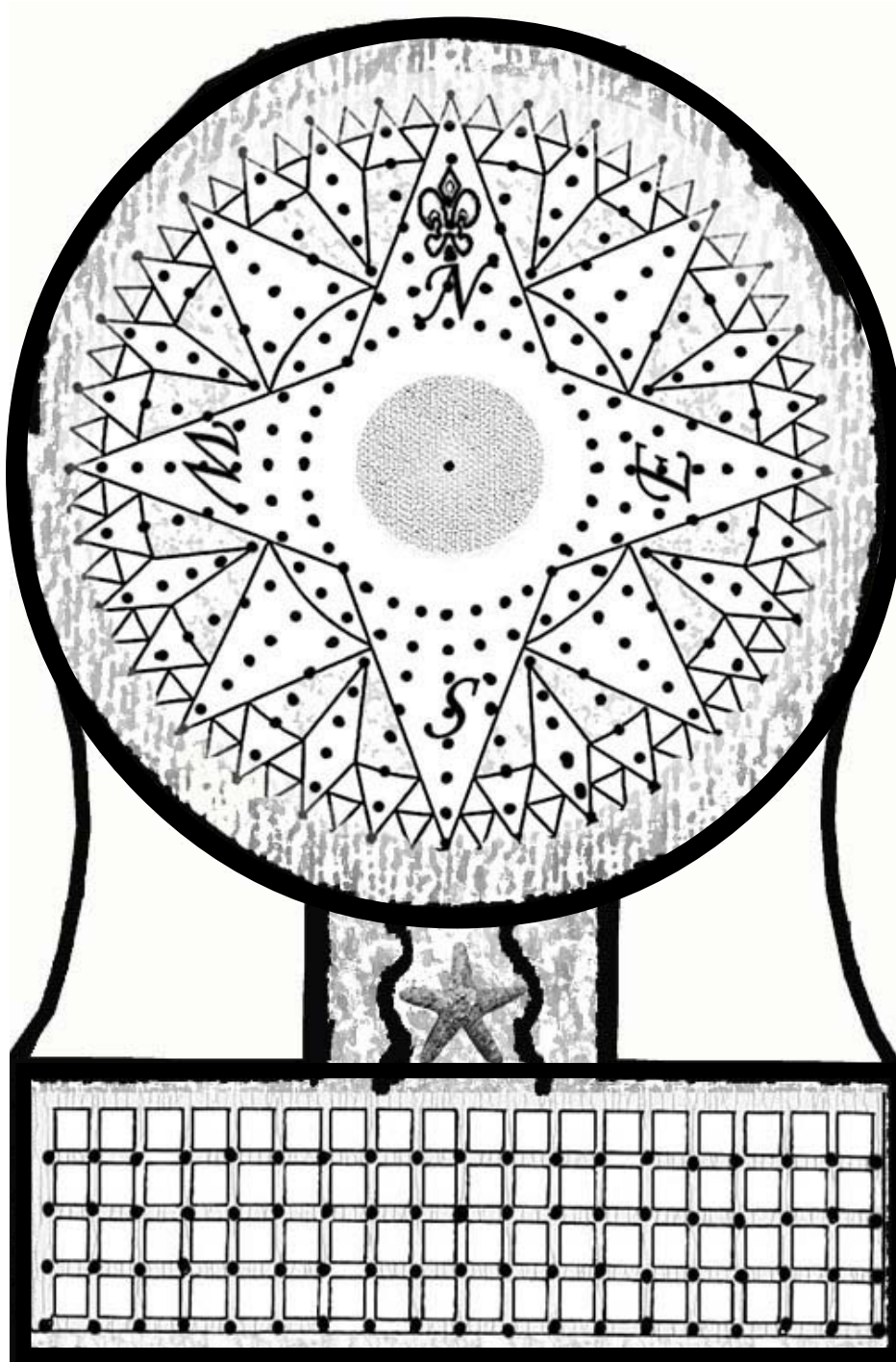


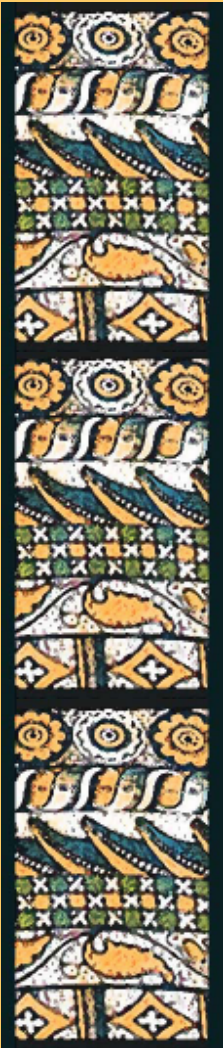
Center location for placement of center peg.

It was placed in the first hole at the top for the first half hour and moved down for each half hour for the first two-hour period. For the second two hours, it was placed in the top hole again.

History, Language Arts, Art-RENAISSANCE

TRAVERSE BOARD TEMPLATE





Italian Renaissance Leading Families in Focus



History Renaissance Leading Families

History, Language Arts, Art-RENAISSANCE

RENAISSANCE LEADING FAMILIES IN FOCUS

The term Renaissance means “rebirth.” In Italy, the rebirth took place in five leading states - Florence, Milan, Venice, the Kingdom of Naples, and the Papal States. Each of these states sought power and position.

Renaissance Italy was not unified. It is estimated there were approximately 250 self-ruling city states that had between 2000 to approximately 10,000 citizens. Each city-state was ruled by powerful families such as the Medici and Sforza. This type of family rule was called *signoria*. The ruling leader within a *signoria* was called the *signore*. They established political control through wealth, battle, and political intrigue. Artists, merchants, and religious figures catered to the wishes and demands of the ruling families.



Since Renaissance Italy was made up of these warring city-states, each city tried to align itself with another ruling family to help minimize the potential to be conquered. Warfare was common among each state. Ruling families had their own armies, often composed of mercenaries, to help ward off attack. Eventually some of the city-states merged together. For example, Florence conquered Pisa, and Verona fell to Padua.

Florence was a vibrant bustling city. Merchants offered exotic goods from distant lands and the arts thrived. Florence was first ruled by the Albizzi family. Eventually though, the Medicis took control. Giovanni de Medici was the first to establish control. The Medici were brutal but they also cultivated the arts. Painters, architects, and sculptors were supported by the Medici family. Lorenzo de Medici was especially supportive of artists and also encouraged research in other fields.



History, Language Arts, Art-RENAISSANCE

RENAISSANCE LEADING FAMILIES IN FOCUS

One of the primary reasons the Medici were so powerful was that they controlled the largest bank in Europe. They remained in control for almost three centuries. The citizens of Florence enjoyed the protection that the family brought to the city and as leaders, they were able to negotiate peace among other city-states, such as Milan.

Not only were the city-states and their ruling families supporters of the fine arts, they encouraged commercial ventures. The ruling families encouraged and supported numerous guilds in their city-states. The ruling families wore expensive velvets, tapestries, brocades, and silks. They sought luxury goods such as fragrant spices, resins, and jewels, and they lived in magnificent villas.



Thanks to adventurous travelers such as Marco Polo, spices from distant lands began to make their way to the city-states. Not only were they a desired item for food, but they were used in perfumery and believed to help protect against illness. Pomanders or fragrance balls filled with aromatic resins, such as frankincense and myrrh, were carried by the wealthy to ward off illness and hide the stench that often existed in Renaissance cities among the citizens who rarely bathed.

The great families also endeavored to stay up-to-date on the fashions of the day. One of the most sought after items were fragrances. Luxury soap prepared by Italian perfumers was a desired item. Most Renaissance individuals avoided baths. They preferred using heavy scents to hide unpleasant smells. French apothecaries, tanners, and herbsmen prepared aromatic scents. These became so popular that they were traded throughout Europe.

History, Language Arts, Art-RENAISSANCE

RENAISSANCE LEADING FAMILIES IN FOCUS



One of the favored items were fragrance balls or pomanders. These small items were usually made with wax or clay, and fragrant resins such as frankincense and spices filled them. The pomanders were used to scent gloves and were placed in decorative containers that were carried by the fashionable men and women of the day. Since so many different fragrant materials from distant lands were being introduced throughout Europe, it isn't surprising that perfumed items became popular. Secret recipes for fragrant items surfaced throughout Europe.

Common fragrant materials included the following:

Benzoin (Benjamin)

Cinnamon

Cardamom

Cloves

Ginger

Nutmeg

Anise

Lime

Sweet orange

Coriander

Cumin

Juniper

Bay leaf

Marjoram

Parsley

Rosemary

Sage Storax (Styrax)

Gum Traganth (Gumdragon)

Labdanum

Sandalwood

Apple

Benzoin

Musk

Ambergris

Rose

Lavender

Civet

Cloves

Violet roots

Sweet flag

Wild olive wood

Pine shavings

Orchids

History, Language Arts, Art-RENAISSANCE

RENAISSANCE LEADING FAMILIES IN FOCUS

Other popular items were rose bead *pastilles* and spice beads. Rose beads were made from slightly wilted rose petals that were cooked in a pot for approximately an hour and allowed to cool. The process was repeated for two more days. Eventually, the petals became soft and pliable. They were then rolled into beads. Spice beads used cinnamon, nutmeg, and similar spices mixed with “binders” such as benzoin.



DID YOU KNOW?

Rose beads or prayer beads are used by many different faiths. Buddhist, Muslim, Jewish, and Christian believers all have versions of prayer beads. The beads are used to help the believers within segments of the various faiths, a means to help them “count” their prayers.



History, Language Arts, Art-RENAISSANCE



RENAISSANCE LEADING FAMILIES WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 125 - 131.

NOSE

Straight
Hooked
Narrow
Wide
Crooked
Hawklike

ACCESSORIES

Sword
Dagger
Pendant watch
Gold cross
Gold ring
Diamond brooch
Jeweled bracelet

BUILD

Slender
Stocky
Gaunt
Heavy
Muscular

FACIAL TEXTURE

Smooth
Bearded
Rough
Wrinkled
Scarred
Soft

EYES

Bright
Mischievous
Gentle
Knowing
Enchanting
Wicked

CLOTHING

Cloak with hanging
sleeves
Doublet
Padded trunks
Tight-fitting boots
Ruff
Brocade gown
Ermine lined
Gem studded

MOUTH

Wide
Thin lips
Perfectly formed
Sneering
Small

COLLECTIONS

Coins
Books
Jewelry
Maps
Weapons
Horses

STEPS

1. Indent and write one sentence introducing your character by name and ruling family. (Use your own words for this step.)
2. Write several sentences describing his/her place of birth. (Use your own words for this step.)
3. Write several sentences describing your character's eyes, nose and mouth.
4. Write several sentences detailing his/her facial texture.
5. Write one or more sentences describing his/her accessories.
6. Write one or more sentences describing his/her build and clothing.
7. Write one or more sentences describing his/her disposition. (Use your own words for this step.)
8. Write one or more sentences describing his/her artistic talents. (Use your own words for this step.)
9. Write one or more sentences listing his/her collections.

History, Language Arts, Art-RENAISSANCE

Pomander

During the Renaissance, stewards were responsible for maintaining vegetable and herb gardens and purchasing spices and exotic materials from merchants. Pomanders were small decorated vessels with small holes that held fragrant materials. The small vessels were carried by both men and women and were hung as pendants from the neck, on the tops of walking sticks, and from belts. The fragrant material inside the pomanders was usually combined with beeswax or clay and formed into small beads or sized to fit the decorative container. Some pomander cases had several sections holding different fragrant materials. This activity will show you how to recreate a pomander.

MATERIALS

- *Round metal tea strainer
- *Decorative cording or chain
- *Miniature tassels or crystal droplets
- *Tiny beads, jewels, and metal details
- *Hot glue gun and glue - ADULT SUPERVISION REQUIRED**
- *All-purpose glue
- *Various dried herbs, spices, resins, and flowers
- *Pestle and mortar
- *Small swatches of stretch velvet, silk, or brocade fabrics.
- *Measuring cups and spoons
- *Pastilles recipe 1 or 2 - see page 35



History, Language Arts, Art-RENAISSANCE

1. MAKE THE POMANDER FRAGRANT BALLS

**Select one or more herbs, spices, flowers, or fragrant resins and then follow the recipe below to make the fragrant balls that will fill the pomander.*

PASTILLES RECIPE 1

Ingredients

1/8 cup herb or spice (cinnamon, ginger, mint, rose, etc. See page 31 for other ingredients)
1 tsp. cloves
1 tsp. nutmeg
1/8 cup applesauce
2 teaspoons white glue
1/3 - 1 cup all-purpose flour
Fragrant oil to match the selected herb or spice

Mix all ingredients except the flour until well blended. Add flour to the mixture until it can be worked as a clay. Form into small balls that can fit inside of the tea strainer. Set aside to dry for several days or bake in an oven set at a low temperature. In an old plastic container with a lid, add a few drops of fragrant oil to match the selected herb, spice, or flower bead you have selected. Gently shake the container to help disperse the fragrant oil over each bead. Seal the container and let rest for several hours.

PASTILLES RECIPE 2

Ingredients

1/4 teaspoon Wilton Gum-Tex - Available in craft and fabric stores in the baking section
1 Tbsp. powdered herb, spice, resin or flower
2 tsp. liquid - rose or orange water or plain water

Ground the selected scent material (herb, spice, resin, or flower) to a powder with a pestle and mortar. Add the 1/4 teaspoon of Wilton Gum-Tex. Add the 2 tsp. of liquid and mix all the ingredients together. Form into pea-sized balls. Set the balls aside to dry for several days or bake in an oven on a low temperature until dry. In an old container, add a few drops of fragrance oil that matches the selected dry scent ingredient. For example, if your beads are made from dried rose petals, add a few drops of rose fragrance. Gently shake the container to help disperse the fragrant oil on each bead. Seal the container and let rest for several hours.



History, Language Arts, Art-RENAISSANCE

2. DECORATE THE TEA STRAINER

*Cut two small 2" square pieces of stretchy fabric to fit on the outside of each tea strainer. The stretch fabric is necessary to cover the round part of the strainer.

***WITH ADULT SUPERVISION,** use some hot glue around the edges of each side of the tea strainer and press the fabric into each side and then trim away the excess fabric.



*Add strands of ornate trim, braid, and pearls around the edge to cover the area glued to the tea strainer.



History, Language Arts, Art-RENAISSANCE

2. DECORATE THE TEA STRAINER (continued)

*String a crystal pendant onto some beading wire and add some pretty beads. Twist the wire together and then add it to the bottom of the tea strainer.

*Cover the twisted wire with some decorative thread.



History, Language Arts, Art-RENAISSANCE

3. ADD THE FRAGRANT BALLS AND CORDING

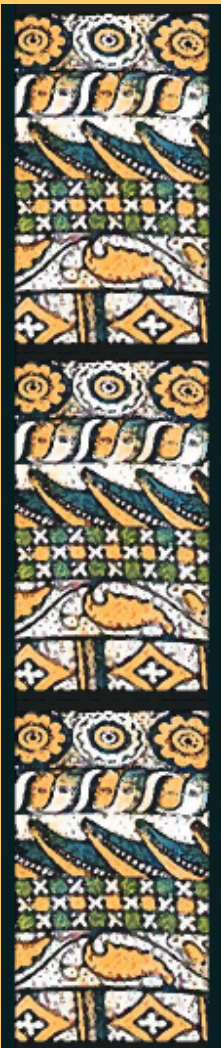
*Fill the interior of the decorated tea strainer with several of the small beads you previously made. Close the container.



*On the top of the tea strainer, tie or glue on a length of decorative cording or chain. Wear the pomander as a pendant or hang from a loop on your pants.



History, Language Arts, Art-RENAISSANCE



RENAISSANCE

Stewards in Focus



History

Renaissance Stewards

History, Language Arts, Art-RENAISSANCE

RENAISSANCE STEWARDS IN FOCUS

The great houses and villas of the Renaissance employed numerous individuals who helped maintain the overall household requirements and serve the owners. The steward of the household was one of the primary employees. His responsibilities were diverse.



Manorial estates required many men and women to run the day-to-day operations of the home. Women served in the kitchen as maids and as laundry woman. Most servants in a Renaissance home were men. The men served as groomsmen, clerks, yeomen, ewers, auditors, ushers, cooks, bailiffs, marshals, brewers, bakers, scullerymen, and groundskeepers. Overseeing these various individuals was the “steward of the household.”

Stewards had numerous responsibilities including the following:

1. *Obtain food and drink for the household. Stewards made sure that there were sufficient foods including meat, vegetables, fruits, spices, and wine.*
2. *Maintain the exterior and interior of an estate. Stewards supervised the overall maintenance of the buildings on the estates. This included all parts of the interior and the exterior gardens, stables, etc.*
3. *Pay employees. The steward paid any individual employee on the estate. Payment could be in the form of money or goods, such as access to the estate’s wild animals for hunting, ponds for fishing, or housing.*
4. *Pay for goods. The steward also made sure any item purchased for the house was paid for with estate funds. This included seeds for planting, grains to feed the estate animals, and items to maintain the estate.*
5. *Collect fees. The steward was responsible for collecting any money due to the owners of the estate. The steward would arrange for excess items produced on the estate such as animal hides, wool, tallow, or meat to be sold and the funds collected.*
6. *Maintain paperwork. The steward kept detailed records for all aspects of an estate’s operation. Stewards had livery books, accounting books, and books showing items that had been purchased and sold. They maintained an inventory of all items in the household.*

History, Language Arts, Art-RENAISSANCE

RENAISSANCE STEWARDS IN FOCUS



Stewards were expected to conduct themselves in a manner befitting the estate's owners. They were the front person for the estate and therefore were expected to behave in a manner of excellence. They set the example for how the rest of the estate's staff were to conduct themselves. Stewards were relied on heavily by estate owners. They even gave advice and were expected to keep any information shared by the master and the mistress of the house confidential.

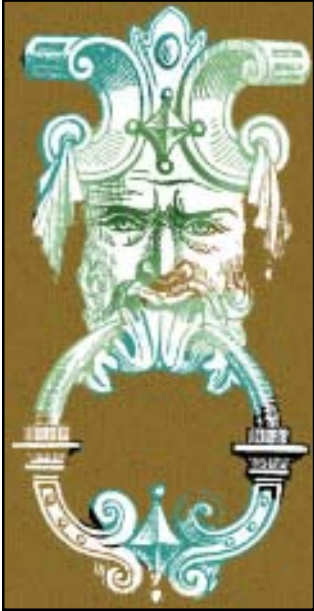
Pleasing the steward of the house was essential if any worker wished to receive a promotion, increase in pay, or future references. They held tremendous power over the rest of the employees. Any task, whether legal or not, was expected to be carried out if requested by the steward. Stewards were the front line representatives of the manor estates. They dressed in fine clothes, spoke in appropriate tones, and in general, proclaimed the wealth of the manor owner. If a steward failed in "performing" correctly, it would reflect adversely on the manor owner.

Stewards also tried to keep the owners up-to-date on the fashions of the day. One of the most sought after items was fragrances. Luxury soaps prepared by Italian perfumers were a desired item. Most Renaissance individuals avoided baths. They preferred using heavy scents to hide unpleasant smells. In particular, French apothecaries, tanners, and herbsmen gained favor among the Renaissance rich by preparing aromatic scents that were then supplied to manorial estates.



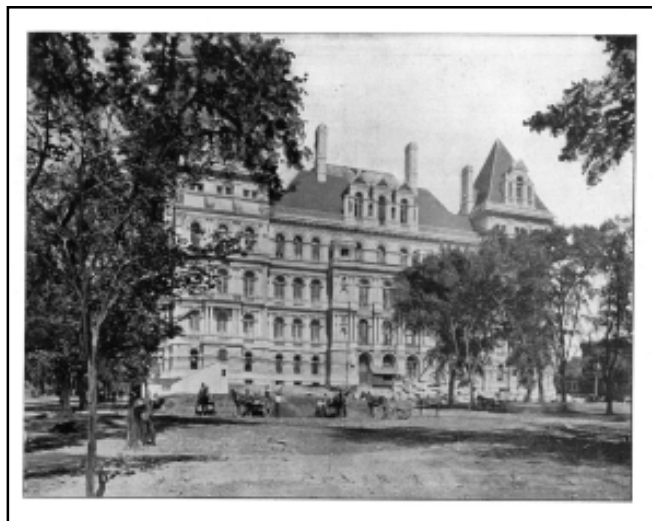
History, Language Arts, Art-RENAISSANCE

RENAISSANCE STEWARDS IN FOCUS



Stewards supervised the “still rooms” on manorial estates. Still rooms were places where everyday items used on the manor were prepared. Herbs, spices, wines, oils, and soaps were made for the manor. One of the most popular items was making sweet waters. These waters contained highly fragrant items that were used on a person or on items such as linens. Favorites of the day included cinnamon, cloves, nutmeg, lavender, rose, lemons, mint, and violet. Some of the fragrances were gathered from the estate’s gardens; others were purchased from merchants.

Gardens on mansion estates were the outside “rooms” of the owners. They could be as beautiful and as elaborate as the interiors. Trimmed hedges, arbors covered with flower and fruit-filled vines, meandering paths, neatly groomed lawns, beds of roses and other fragrant flowers, statues, and fountains were common features of a manor garden. These gardens were also supervised by the steward.



History, Language Arts, Art-RENAISSANCE



RENAISSANCE STEWARD WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional character development statements and details for characterization can be found on pages 125 - 131.

FAMILY BACKGROUND

Paupers
Served with family for years
Once nobility
Merchant class

FAVORITE FOOD & DRINK

Millet
Brandy
Grapes
Fish
Honey
Smoked meats

PLACE OF BIRTH

London, England
Rome, Italy
Venice, Italy
Paris, France

PERSONALITY

Aloof
Courteous
Forceful
Friendly
Proud
Sensitive

PERSONAL ITEMS

Agate cup
Beaker
Belt hook
Bone comb
Manicure set

DUTIES

Secure food and beverage provisions for the household
Maintained the exterior and interior of an estate
Paid employees
Paid for goods.
Collected fees
Maintain paperwork

CLOTHING

Richly decorated hat and shoes
Velvet cloak
Silk tunic
Brocaded vest
Tights
Leather boots
Ruff collar
White shirt

ARTISTIC TALENTS

Carving
Charcoal drawing
Jewelry making
Metal works
Pottery

STEPS

1. Indent and write one sentence introducing your character by name and occupation. (Use your words for this step.)
2. Write several sentences describing his place of birth.
3. Write one or more sentences describing your character's family background. What was their social status?
4. Write one or more sentences describing his duties
5. Write one or more sentences describing his clothing.
6. Write several sentences detailing his personal items.
7. Write one or more sentences listing his favorite food & drink.
8. Write one or more sentences describing his personality.
9. Write one or more sentences describing his artistic talents.
10. Write one or more sentences detailing some of the "secrets" he knows about the owners of the estate. (Use your words for this step.)

History, Language Arts, Art-RENAISSANCE

Renaissance Door Knocker

From Wikipedia, the free encyclopedia

http://en.wikipedia.org/wiki/Door_knocker

Freely available under the GFDL

Door knocker in Florence, Italy.

"A door knocker is an item of door furniture that allows people outside a house to alert those inside to their presence. A door knocker consists of a plate attached to the door and a hinged weight (usually metal) that may be lifted and released to strike the plate, making a noise. Door knockers are often very ornate, but some are a simple brass ring."



Door knockers have been used for centuries. They can be found in all parts of the world from Africa to Asia and throughout Europe. Some door knockers reflect the occupation of those inside the building, such as the door knockers found in Spitafields in East London. Some of these door knockers feature hands with lace embellishment. These represented the Huguenot silkweavers. Other door knockers featured symbolic creatures such as lion heads. Lions symbolically represent guardians and protection. Most door knockers were made from cast iron or brass. During the Renaissance, door knockers were very ornate.

This enrichment activity will show you how to recreate a faux door knocker. We selected this activity with the idea that stewards cared for estates and that a door into an estate represents entering into their realm of work.

MATERIALS

*Plaid FolkArt® Acrylic Paints - black, gold, bronze, or brass metallic colors

*Paintbrush

*Polymer Clay - Original Sculpey®

*All-purpose primer or gesso

*Paper towels

***Oven - ADULT SUPERVISION REQUIRED**

*Scissors

***X-acto® knife - ADULT SUPERVISION REQUIRED**

***Hot glue gun and glue - ADULT SUPERVISION REQUIRED**

*Pencil or pen

*Sophisticated Finishes® by Triangle Coatings - Metallic Surfacers for Iron & Copper & Antiquing Solutions for Rust (Available in craft stores in the paint or faux finishing section) -

ADULT SUPERVISION REQUIRED

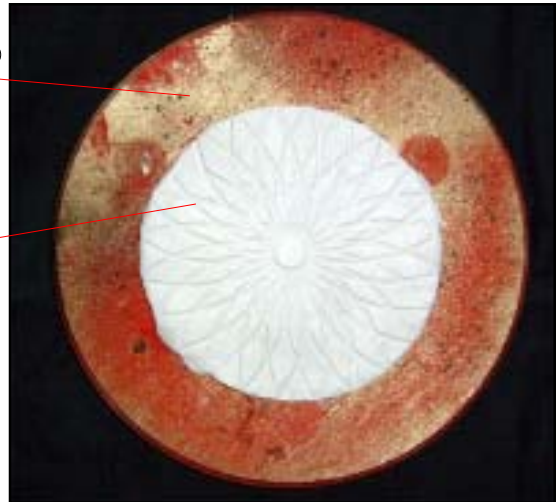
History, Language Arts, Art-RENAISSANCE

1. MAKE THE MEDALLION

*PLEASE NOTE: We used a painted background to help you see the steps in creating the door knocker. You will be using a plain piece of wood which is unpainted for the next several steps. Examples of Renaissance door knockers are on pages 50 - 51.

*Roll out a thin layer of Original Sculpey[®] polymer clay and cut it into a circle that is approximately 6" - 8" in diameter.

*Press the surface of the polymer clay with a stamp or molded design, or create one of your own.



*Roll out two thin strands of polymer clay and twist them together to form a rope. Wrap around the outside of the clay circle.



*Decide on a central image for your door knocker. We decided to use a lion head. You can use a variety of different objects and molds to create this central figure. Most molds won't give you great detail. It will be necessary to add more details to make your door knocker resemble the ornate style of the Renaissance.



History, Language Arts, Art-RENAISSANCE

1. MAKE THE MEDALLION (continued)

*The mold we used to create the door knocker featured a simple lion's head. We added more detail to the face and mane.



*Around the outside of the medallion, we added another twisted rope of clay that was placed on the inside next to the larger polymer clay rope.



*Four small clay "disks" were placed on the larger polymer clay rope.

*Most Renaissance door knockers were very detailed. To add even more decorative detailing to the door knocker, use dimensional paint around the outside edge.

History, Language Arts, Art-RENAISSANCE

2. PREPARE THE SURFACE FOR PAINT AND ANTIQUING

*Insert a toothpick through the area for the knocker. For our door knocker, we inserted the toothpick around the jawline of the lion.

*Bake the Original Sculpey polymer clay according to the manufacturer's directions. Carefully remove the toothpick.



*Paint all surface areas, except the area with an all-purpose primer or gesso. Let dry.



***WITH ADULT SUPERVISION,** apply the Sophisticated Finishes Iron Metallic Surfacers. **MAKE SURE YOU READ THE INSTRUCTIONS FOR SAFETY AND CORRECT USE.**

***WITH ADULT SUPERVISION,** apply the Sophisticated Finishes Antiquing Rust Solution. **MAKE SURE YOU READ THE INSTRUCTIONS FOR SAFETY AND CORRECT USE.**

History, Language Arts, Art-RENAISSANCE

3. MAKE AND ADD THE “KNOCKER” HANDLE

*Trim off the pointed ends of the toothpick.

*Create a handle from Original Sculpey polymer clay that fits the size of the door knocker you have created. We built our clay handle on the toothpick and then carefully removed the toothpick prior to baking.

*Use the examples of different door knockers on pages 50 - 51 for inspiration, or create one of your designs.

*Baked the handle as desired.

*Paint the handle with gesso.

***WITH ADULT SUPERVISION,** apply the Sophisticated Finishes Iron Metallic Surfacers. **MAKE SURE YOU READ THE INSTRUCTIONS FOR SAFETY AND CORRECT USE.**



***WITH ADULT SUPERVISION,** apply the Sophisticated Finishes Antiquing Rust Solution. **MAKE SURE YOU READ THE INSTRUCTIONS FOR SAFETY AND CORRECT USE.**

*Attach the door knocker handle by reinserting the toothpick through the handle where the toothpick was originally located. If necessary, use a little hot glue to hold the ends of the polymer clay handle on the toothpick.

History, Language Arts, Art-RENAISSANCE

5. THE COMPLETED DOOR KNOCKER

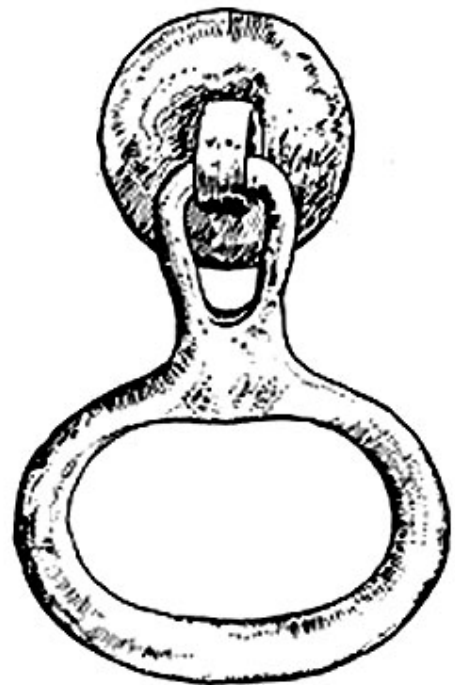
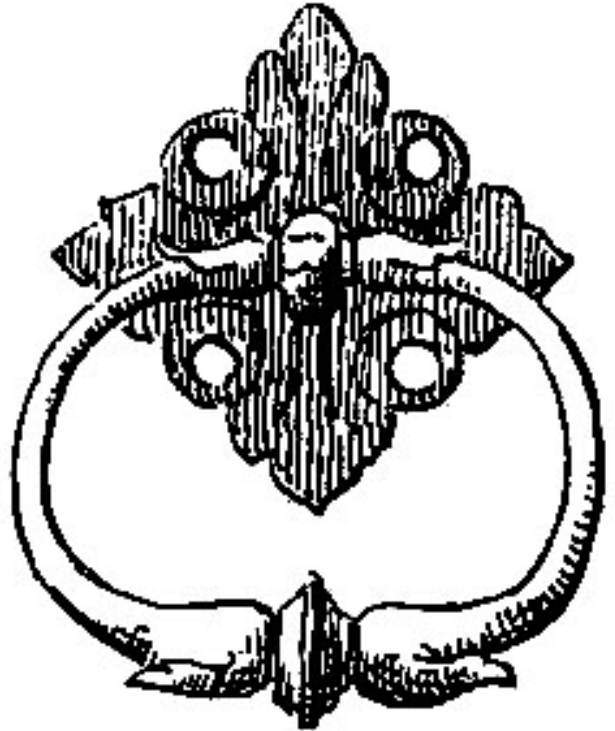
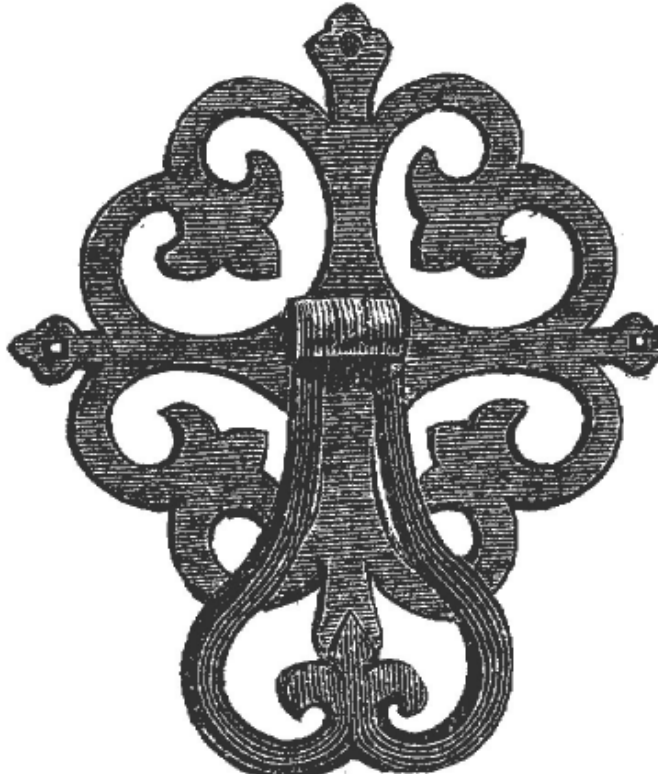
*In this project, we used the face of a lion as the primary element of the door knocker, but the same techniques used to make this project could be used with an animal, medallion, or other interesting motif.

*We also decided to make our door knocker have the look of rusted iron, but you can easily change this look by using different FolkArt metallic acrylic paint colors on the surface of the knocker such as brass, gold, or pewter, and then antiquing the surface with a watered-down mixture of black and burnt umber FolkArt acrylic paint. Examples of how the door knocker might appear using different colors is presented below.



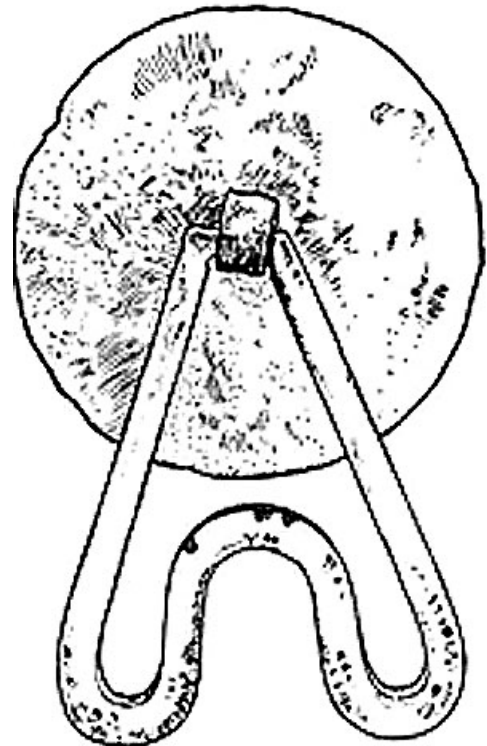
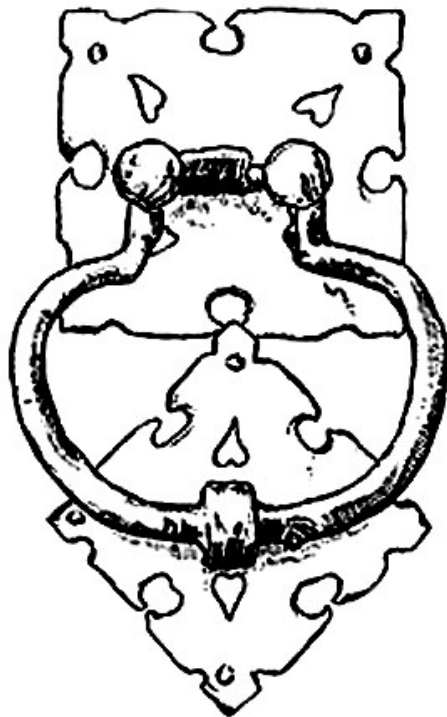
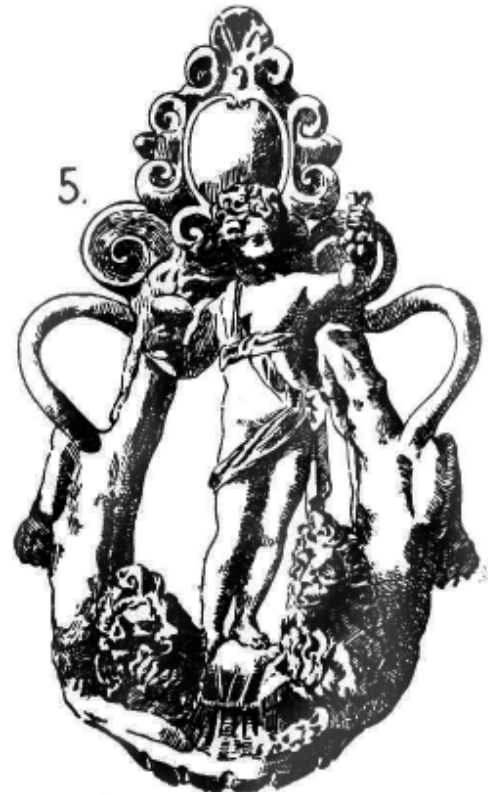
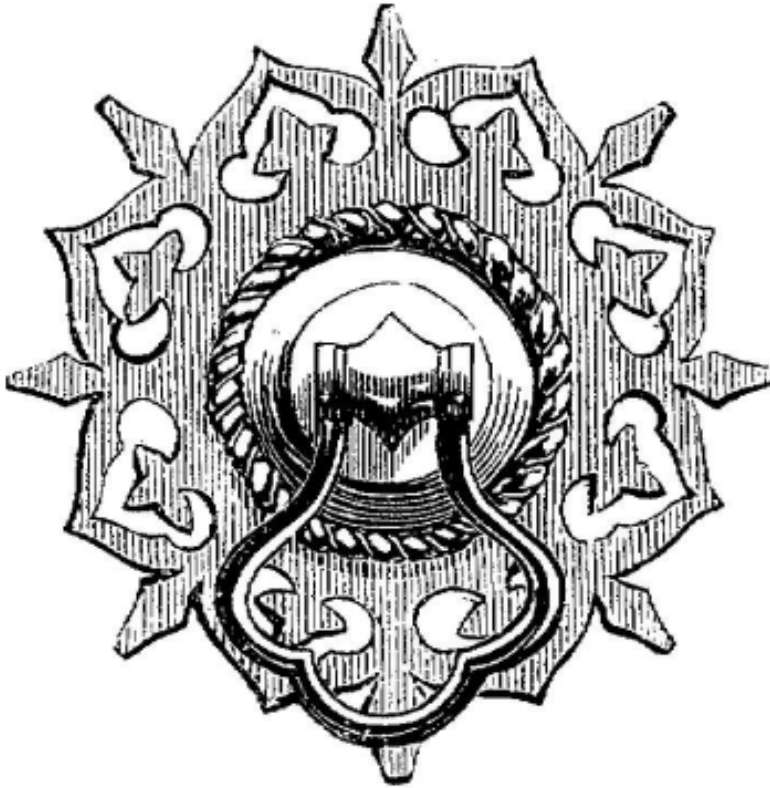
History, Language Arts, Art-RENAISSANCE

RENAISSANCE DOOR KNOCKERS

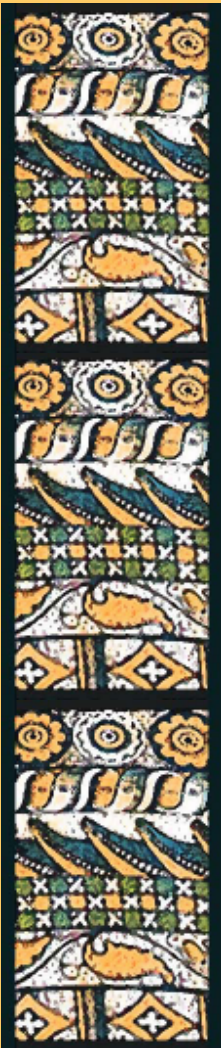


History, Language Arts, Art-RENAISSANCE

RENAISSANCE DOOR KNOCKERS



History, Language Arts, Art-RENAISSANCE



RENAISSANCE Guilds in Focus



History Renaissance Guilds

History, Language Arts, Art-RENAISSANCE

RENAISSANCE GUILDS IN FOCUS

Guilds played an important role in Renaissance life. Originally, guilds began during the Middle Ages and were made of groups of individuals who were associated with religious, commercial, or social enterprises. During the Middle Ages, there were four main types of guilds: religious, merchant, craft, and frith guilds (frith guilds were also known as peace guilds and served as a form of protection for its members).

As Europe became more established after the Middle Ages and people were once again practicing trades and settling into a steady life, guilds became a means by which those in a trade could gain support both economically and politically.



In Florence, Italy, all aspects of culture were thriving. Art, science, medicine, and commerce were making great advances. To help direct and regulate the growth, Renaissance guilds began to establish a set of standards for their professions. Young people interested in working in a particular trade would apply for apprenticeship with a particular guild. Under the tutorship of a master, they would learn the chosen career. Some guilds became extremely powerful politically and were able to influence the governing bodies of the time.



There were seven major or “great” guilds in Florence:

- Workers in wool guild - Arte di Calimala
- Wool merchant guild - Arte della Lana
- Judge and notary guild - Arte dei Giudici e Notai
- Bankers’ guild - Arte del Cambio
- Silk weavers’ guild - Arte della Seta
- Physician and pharmacist guild - Arte dei Medici e Speciali
- Furrier guild - Arte dei Vaiai e Pellicciai

History, Language Arts, Art-RENAISSANCE

RENAISSANCE GUILDS IN FOCUS



In addition to the seven major guilds, there was a further division of 14 “craft” guilds: Armorers, Bakers, Blacksmiths, Builders, Butchers, Girdlemakers, Innkeepers, Ironworkers, Secondhand sellers, Salt, Oil and Cheese sellers, Shoemakers, Tanners, Wine sellers, and Woodworkers.

Another set of guilds included those involved with scholarly pursuits. These guilds included those for Arithmetic, Astronomy, Geometry, Grammar, Logic, Music, and Rhetoric.

Depending on the city and country, there were other guild groups as well including ones for stone masons, millers, locksmiths, potters, buttonmakers, ropemakers, and more.

Trade often determined which guilds might hold the most influence in a community. For example, the textile guild in Florence was one of the most powerful. Since Florence was a primary location during the Renaissance for trade in various textile goods from various lands, the textile guilds were able to establish and maintain control of this important trade item.

Guilds established membership and regulations for their associates. The primary object for any guild was to protect the economic interests of its members. It was a requirement to be a member in a guild in order to practice in a community. Guilds established how an item would be made, how much it would sell for, and the hours that members could work. Competition among members was all but eliminated. Although this help guaranteed that members could earn a certain wage for their skill, it also limited individuals who might have wished to improve financially beyond the expectations of their guilds.



History, Language Arts, Art-RENAISSANCE

RENAISSANCE GUILDS IN FOCUS



Since guilds could stipulate the price of a product or quantities that could be manufactured, they could monopolize a particular service or product, set their own prices, and manipulate the economy. To help control the guilds, many governments set up strict regulations governing the quality of a product. Products began to have set standards such as weight, amount, and quality. Government inspectors would regulate the guilds.

Besides economic support and protection of guild members, guilds also gave their members social benefits. Guilds often had schools for the children of guild members, offered funeral services, and would assist wives and children of a member who had died. On occasion, guilds would allow a widow to work her deceased husband's trade. If she remarried, she would usually have to give up her membership within the guild.

Guilds also offered apprenticeships. Usually young men would apply to work under a guild member. Often apprenticeships were very competitive and only select youth were able to seek an opportunity. An interesting side to apprenticeships was that it was actually against the law for a son to be an apprentice to his father. Often fathers would seek and pay for a favorable placement for their sons between the ages of seven to nine. The length of time a youth would serve as an apprentice was determined by the guild.



Upon completion of the required time, an apprentice usually had to demonstrate his competency with a completed project. If the project was approved by the guild officials, he was then allowed to work for pay and eventually set up his own shop.

Since most guild members wanted to limit the number who belonged to their guilds, "journeymen" were established. Guild masters required apprentices to work additional years as journeymen before they were given permission by the guild to set up their own businesses. This led to many young men laboring for years without hope of ever gaining master status within a guild.

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RENAISSANCE GUILDS WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for setting can be found on pages 132 - 136.

MERCHANTS/GUILDS

Armorer
Jeweler
Fishmonger
Bird seller
Lantern maker
Pewterer

PEOPLE

Peasant and his wife
Fashionable men and women
Women going to church
Wealthy merchants
Priests
Soldiers

WEATHER

Misty
Foggy
Sunny
Rainy
Clear
Cloudy

SOUNDS

Church bells
Dogs barking
Cart wheels on cobblestones
People talking & laughing
Windows opening
Street musicians

STREET SCENES

Street lights
Stucco buildings with wood beams
Glazed windows
Colorful signs
Guild signs
Solid wooden shutters

ODORS

Herbs
Roasting meat
Honeysuckle
Dank
Earthy
Musty

STEPS

1. Indent and write one or more sentences identifying the setting.
2. Write one or more sentences describing the merchants/guilds lining the street.
3. Write several sentences describing the weather conditions.
4. Write several sentences describing the street scenes that you can see.
5. Write several sentences describing the people wandering along the street.
6. Write one or more sentences describing the sounds you can hear.
7. Write one or more sentences describing the odors you can smell.

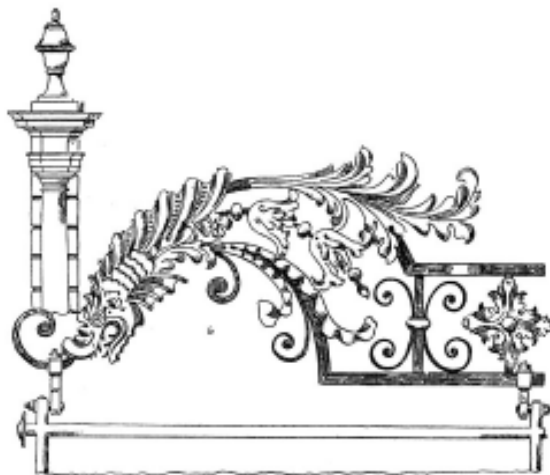
History, Language Arts, Art-RENAISSANCE

Guild Sign

Each guild had signs, coats of arms, and seals, and members even wore particular clothing associated with their trade. Throughout Europe, a shop could be identified by the sign that was hung over its entrance. Simple symbols representing their trade allowed a population that was mostly illiterate to easily identify what the shop offered. A shoemaker featured a shoe, a tailor by a sheep, a glovemaker by a glove. In this activity, you will make your own guild sign based on a symbol of your choosing.

MATERIALS

- *Black and gold dimensional paint
- *Copy machine
- *Scissors
- *Black paper
- *Glue stick
- *Cardstock weight paper - parchment or antiqued paper is nice



History, Language Arts, Art-RENAISSANCE

1. SELECT A TRADE AND SYMBOL

*Listed below are the numerous trades that were available in most Renaissance communities. Select one trade and a simple symbol that clearly represents your trade selection. For example, a locksmith might be represented by a large lock and key, a blacksmith by a horseshoe, a baker by a loaf of bread or sheaths of wheat, or an armorer by a helmet or dagger. For our example, we selected a shoemaker with a boot symbol.



*To assist you in finding a symbol for your selected trade, please refer to the following Web site based on a collection of woodblock prints titled *The Book of Trades* by Jost Anman and Hans Sachs.

<http://historyofwork.iisg.nl/index.php>

1. Go to the section titled "images."
2. Type in the name of your selected trade
3. Look carefully at the picture to see the tools or elements that depict your guilds trade.
4. For additional information about the image, click on the term "Image ." There will be a listing of different occupations under Occupation Title. Click on the name of the occupation in the list to see the image.

Wool merchant
Judge and notary
Banker
Silk weaver
Physician & pharmacist
Furrier
Armorer
Baker
Blacksmith
Builder
Butcher
Wine sellers
Woodworkers
Arithmetic
Astronomy
Tanner

Geometry
Grammar
Logic
Music
Rhetoric
Stone mason
Miller
Locksmith
Potter
Buttonmaker
Ropemaker
Girdlemaker
Innkeeper
Ironworker
Secondhand sellers
Salt, Oil, and Cheese seller
Shoemakers

History, Language Arts, Art-RENAISSANCE

2. MAKE THE GUILD SIGN SYMBOL

*Enlarge or reduce the guild sign to a size you desire.

*HELPFUL HINT: To help a customer know what guild you belong to, follow these steps:

1. Keep the symbol simple.
2. Keep the symbol bold.
3. Keep the symbol directly related to the skill.
4. Keep the symbol a recognizable object.

*Select a background sheet of cardstock weight paper of your choice and transfer the scrolling wrought iron piece on page 61 to your background sheet of paper.

*Use black dimensional paint to recreate the design. Use either black or gold dimensional paint to add the "chain" as indicated by the dotted line below. Let dry.



*Highlight parts of the wrought iron with the gold dimensional paint.

History, Language Arts, Art-RENAISSANCE

3. ASSEMBLE THE GUILD SIGN

*Use a glue stick to attach the black cut out of the guild symbol at the bottom of the chain.

*Select a motto by going to the following Web site:
<http://www.shipbrook.com/jeff/mottoes.html>

*Hand write or use a computer to type a Renaissance-appearing font with the motto onto a different piece of paper.

*Cut out and use the glue stick to add the motto just above the symbol.



History, Language Arts, Art-RENAISSANCE

WROUGHT IRON SIGN HOLDER





RENAISSANCE

Galleons in Focus



History Renaissance Galleons

History, Language Arts, Art-RENAISSANCE

RENAISSANCE GALLEONS IN FOCUS



Let your imagination take you back to the time of the great sailing vessels of the Renaissance. Renaissance galleons were gigantic fighting vessels. Just about all the fleets of the Spanish, English, French, and Portuguese used galleons.

Shipyards were busy places. Workmen of many different trades worked together to construct the vessels. Shipyards featured great timber yards where massive elm and oak trunks were stored. Workmen would take the timber to a saw pit where the trunks would be cut down to a size ordered by the shipwright. Nails and bolts were made by “smithies.” The nails and bolts would join the different sections of wood together. Hot pitch was prepared by tar boilers in large cauldrons over fires to make the joints between each plank waterproof. The ropes and cables were woven by skilled “rope-walkers.”

No two galleons were exactly the same. The shipwright would design a vessel based on two different types of lumber. “Straight timber” was used for the rudder, keel, and stern-post. “Crooked of compass” timber was cut to use the natural curve found in most tree trunks. These curved pieces were used in the ships frames and brackets.

Many of the tree trunks used to make galleons were so large it required large wagons pulled by three or four horses. Wood would be cut from patterns. These were sheets of planking that were used as templates for other pieces of wood. All cutting was done by hand in the saw pits. Two men worked together. One would stand on top of a large tree trunk and the other was in the hole or pit that was located in a space dug into the ground. They would push and pull the long saw up and down until the length of the trunk had been cut.

History, Language Arts, Art-RENAISSANCE

RENAISSANCE GALLEONS IN FOCUS

A wood skeleton was made of rows of U-shaped frames that were attached to the keel (bottom of the ship). The stern-post, stem, and flooring timbers were laid out. As each frame went up from the keel of the ship's frame, the ship's sides were joined by deck-beams. Scaffolding was placed on the outside of the ship to raise workers up the sides. Eventually, as the ship took shape, planking was added to form the ship's "skin." Each plank was laid edge to edge. Masts were softened in a large pond prior to being shaped by mastmakers.



The great galleon warships were fitted with cast guns made from molten metal poured into wooden molds. Both bronze and copper were used, and on occasion iron. The best guns were cast in bronze which was a mixture of copper and tin. The heaviest guns were approximately ten feet long and could fire a cannon shot weighing up to 32 pounds. These heavy guns were called demi-cannons. A longer gun called a demi-culverin was also used on galleons. A lighter gun called sakers were used on the aft half-deck.

Great ballast stones were placed in the bottom of the ship near the keel. Galleons did not have a steering-wheel. They were steered by a whipstaff which was a long lever that ran below the top level to a deck below and was connected to the rudder. A helmsman operated the whipstaff below deck. When a ship needed to change directions, the ship's captain would shout his order down a small hatchway.



Provisions were kept in massive barrels at the bottom of the ship just above the bottom floor. The crew stayed on the lower deck. Guns were positioned above the crews' quarters.

History, Language Arts, Art-RENAISSANCE

RENAISSANCE GALLEONS IN FOCUS

After only six months, a galleon could be ready for launch. This is an amazing accomplishment considering all work was done by hand. A medium-sized galleon had a keel of 100 feet and each piece of wood and metal was designed by hand. It took hundreds of skilled workmen to build a galleon. The following is a list of the many skilled workers required during the six months of construction:

Shipwrights - the architect and supervisor of the ship's construction

Carpenters and joiners - They fine-tuned the different pieces of wood. Tongues and sockets were cut into the wood pieces to join the sections together.

Trenail mooters - These workers positioned the planking in place with wooden pins. The pins were called trenails.

Scavelman - These were the least-skilled workers on the dock. They were responsible for keeping ditches and areas of water clear.

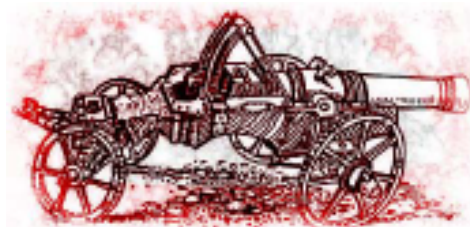
Pitch-heater - This worker maintained the fire under the cauldrons holding the tar used for waterproofing the planks and seams.

Mastmakers - prepared the masts

Blacksmiths - Any ironwork used on the ships was made in the blacksmiths' forges. Bolts, nails, and the rudder-pintles were made in these shops.

Caulker - Greased rope fibers were hammered into the planks' seams by a caulker.

Blockmaker - Huge blocks that controlled a ship's rigging which raised and lowered the sails were made into pulleys by the blockmakers.



History, Language Arts, Art-RENAISSANCE

RENAISSANCE GALLEONS IN FOCUS



INTERESTING FACTS

571 - The Battle of Lepanto was the final sea fight between the great galley fleets of the Turkish and Christians off the Greek coast.

1577 - England introduced the *Revenge*, a new type of fighting galleon that was 441 tons and featured 34 guns.

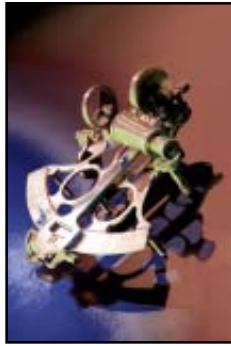
1587 - Sir Francis Drake from England captured a Portuguese merchant ship filled with immense treasure in his galleon called the *Elizabeth Bonaventure*.

1588 - The Reganzona was the heaviest ship in the Spanish Armada and weighed 1294 tons.

1588 - The English and Spanish fleets battled each other many times. Out of four battles, only one Spanish galleon was sunk by English gunfire.

1591 - The sea battles between England and Spain continued for many years. After a terrible struggle against 15 Spanish galleons, the *Revenge* was captured off Flores in the Azores.

History, Language Arts, Art-RENAISSANCE



RENAISSANCE GALLEONS WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for settings can be found on pages 132 - 136.

EXTERIOR ITEMS

Rigging
Pulley block
Watch bell
Cannons
Breech-loading wrought iron
gun
Upper deck
Planking
Canvas sails

PEOPLE ON BOARD

Barber-surgeon
Officers
Long bowman
Vice-Admiral
Noblemen
Crewmen
Passengers

INTERIOR FEATURES

Compass
Hourglass
Bunks
Cook's kitchen
Casks
Crew quarters
Captain's quarters

PERSONAL ITEMS

Bosun's call
Wooden comb
Wooden pomander
Powderhorn
Pocket knife
Pipe
Woolen hat

FURNISHINGS

Pewter wine flagon
Pewter plates and spoons
Candlesticks
Wooden drinking vessels
Muzzle loading guns
Open-wick lamps

FOOD & DRINK

Biscuits
Fish
Cheese
Venison
Beef
Pork
Mutton
Chicken
Fresh fruit and vegetables

STEPS

1. Indent and write one or more sentences identifying the type of setting being described.
2. Write several sentences describing the exterior items of the ship.
3. Write several sentences describing the interior features of the ship.
4. Write several sentences describing some of the ship's furnishings.
5. Write one or more sentences describing the people aboard the ship.
6. Write several sentences describing the personal items some of the crew have.
7. Write several sentences describing the different types of food & drink available for the crew.
8. Write several sentences telling what it is like on board the galleon during a storm. (Use your own words for this step.)
9. Write several sentences detailing what its like during a battle. (Use your own words for this step.)

History, Language Arts, Art-RENAISSANCE

Sandglass

MATERIALS

- *2 small teardrop (140 mm) plastic containers
- *Polymer clay - Original Sculpey®
- *1/4" Dowels
- *6 wooden beads that are the same size as the dowels. The opening needs to be 1/4"
- *Play sand
- *2 round wood bases
- *Hot glue gun and glue - ADULT SUPERVISION REQUIRED**
- *Tape
- *Drinking straw
- *Balsa wood
- *Watch, timer, or stopwatch
- *Decorative jewels - (optional)
- *Plaid FolkArt® Acrylic Paints - shades of brown, red and gold
- *Paintbrush
- *X-Acto® knife - ADULT SUPERVISION REQUIRED**
- *Ruler
- *2 plastic egg holders
- *Activa® Celluclay Instant Papier-Mache



SANDGLASSES

The navigators on galleons used many tools to assist them traversing the seas. Among them were the magnetic compass, traverse boards, cross-staffs, astrolabes, and sandglasses. Sandglasses on board ships were used to measure each 30 minutes passing during a four-hour watch.

History, Language Arts, Art-RENAISSANCE

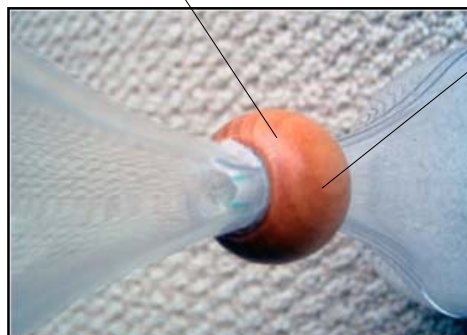
1. MAKE THE SANDGLASS AND ADD THE SAND

***WITH ADULT SUPERVISION**, use a small thin-bladed saw or wire snippers to cut off the ends of each teardrop plastic container. (This is a little challenging and the plastic can easily break. Take your time.)



***WITH ADULT SUPERVISION**, glue a 1" straw section inside one of the cut off ends of the teardrop container with a hot glue gun and glue. Carefully block half of the straw opening with glue. This will slow down the sand going from one side of the sandglass to the other.

*Add a round bead over the center and place the other teardrop container on top.



History, Language Arts, Art-RENAISSANCE

2. DETERMINE THE TIME

*Fill one of the teardrop containers with 1/2 cup of play sand.



*With a stopwatch, kitchen timer, or watch, determine how long it takes for the sand to go from one bottle to the other bottle. (The sandglasses used on galleons measured time in 30-minute increments.)

*Turn the bottles right side up so they stand vertically and carefully determine the length of time it takes for the sand to empty from the upper teardrop container. Repeat this process at least three times to make sure your timing is correct.

*Add or delete sand as necessary to equal a time segment of your choice. Try to achieve time segments from 2 to 5 minutes.

*When satisfied, glue the teardrop tips into the bead with hot glue.



History, Language Arts, Art-RENAISSANCE

3. DECORATE THE CENTER

*Once you are satisfied with the timing of your sandglass, paint the center bead as desired with FolkArt[®] acrylic paint and add any jewels as an added embellishment.

4. ADD THE EGG HOLDERS

***WITH ADULT SUPERVISION,** use the hot glue gun and add the plastic egg holders to the ends of the teardrop containers.

*Glue the egg holders legs into position in the center of one of the round wooden base pieces.



History, Language Arts, Art-RENAISSANCE

5. ASSEMBLE THE HOURGLASS EXTERIOR

*Cut three dowels to a length that equals the length of the assembled sandglass.

*Create a spindle or wood-turned look on the dowels with Original Sculpey polymer clay, hot glue, or Activa Celluclay Instant Papier-Mache.



*Paint and embellish the two round wooden bases and dowels as desired.

*Glue a wooden bead to the end of each dowel.

*Place the assembled teardrop hourglass in the center of one of the round bases.

*Glue the dowels around the exterior of the hourglass on the wood base so they are at the points of each of the egg holder's legs.





RENAISSANCE

Taverns & Inns in Focus



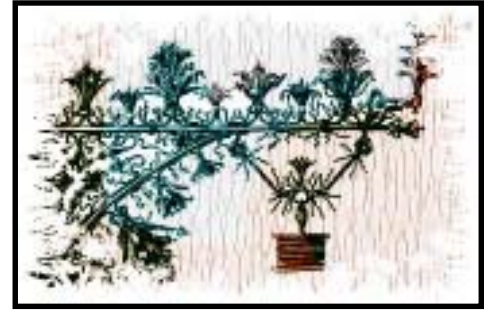
History

Renaissance Taverns & Inns

History, Language Arts, Art-RENAISSANCE

RENAISSANCE TAVERNS & INNS IN FOCUS

The Renaissance increased interest in travel. As the arts, sciences, culture, and economy grew, so did trade and a demand for taverns and inns. At one time, travelers could receive safe rest at monasteries, but this began to change. The demand for places to stay and eat also increased as better public transportation such as coaches became available. Those transporting mail also required places to stop and rest.



Taverns and inns evolved in direct response to increased travel. The word travel comes from the French word *travail*, meaning arduous work. Travel was difficult, time consuming, and dangerous. Most people did not have a lot of money. The main reason for travel during the Renaissance was for business, to relocate to a better area during times of famine, religious upheaval or change, health problems or illness, immigration from one country to another, or to obtain a better education, but it was rarely for recreation or pleasure.

SIGNS & SYMBOLS

During the Renaissance, businesses were indicated by signs with simple symbols. These signs were usually positioned on poles that were located at the front of the building. The signs were either carved or painted or both. Since most people could not read, the symbols readily identified their type of business. A tankard would indicate a tavern, a sheep could represent a tailor, or a red-and-white striped pole a barbershop.

History, Language Arts, Art-RENAISSANCE

RENAISSANCE TAVERNS & INNS IN FOCUS

The Renaissance saw a great increase in taverns and inns to serve the growing numbers of travelers. If you were lucky and an official, you could stay at the home of a wealthy citizen. Upper class people or nobles would seek shelter at monasteries. Merchants and commoners stayed at taverns and inns. The standards at taverns and inns were basic at best, but they did provide a place to sleep and eat out of the weather.



As the Renaissance population began to travel and had more time for leisure, it was a natural evolution to provide a location for them to gather. During the Middle Ages, the church was the center of social activity in a community. During the Renaissance, there were more options for the population. Even weddings and wakes were held in Renaissance taverns.

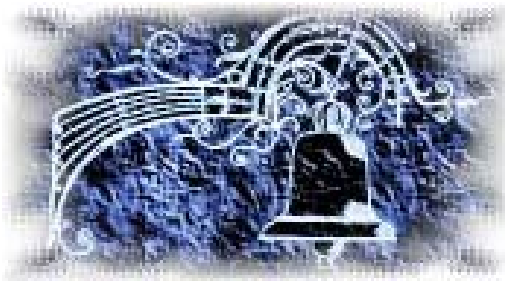
Travelers would share a common room where food and beverages would be served. There were few bedrooms and those were shared. Taverns and inns also provided areas to care for any animals such as horses that needed a place to rest and eat.



Most Renaissance taverns and inns featured a common room. Inside the room would be long, heavy wooden tables. Beer and wine were common beverages. Handmade pottery pitchers would hold the beverages that were placed on the tables to be shared among those staying at the tavern or inn. Guests could drink from glass, pottery, wooden, and even leather tankards or vessels.

History, Language Arts, Art-RENAISSANCE

RENAISSANCE TAVERNS & INNS IN FOCUS



Food was served on huge platters that were placed on each table. Most people still ate with their fingers. Travelers would take what they wanted from the main platter and place it on trenchers, or large pieces of old bread. The trenchers would soak up the meat juices and keep the tables relatively clean. Salt was expensive and was only provided at an added fee. Floors were hardened earth strewn with hay and fresh herbs to help prevent bug infestations and odor.

Food included roasted meats such as venison, boar, and game birds. Breads were hearty and filling. Most Renaissance towns used communal ovens. The local baker usually provided the bread consumed by the people. There were several different types of bread provided to travelers: white or *manchet* bread, which was made from stone-ground whole meal flour; *cheat* bread made mostly from bran; and various dark breads that were made from rye flour, ground acorns, beans, and even peas.



Travelers could even play games in the common room. There were dice, card games, and board or tabletop games inside, and archery and bowling outside. A traditional game played during the Renaissance was Nine Men's Morris. Each player had nine playing pieces. These pieces could be coins, pebbles, or other small objects. Each player moves one of the nine pieces at a time. The object of the game was to get three of your playing pieces into a row called a mill. When a mill is formed, a player could remove one of his/her opponents playing pieces. The game ended when one of the players had only two pieces remaining.

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RENAISSANCE TAVERNS & INNS WRITING RECIPE

DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for settings can be found on pages 132 - 136.

NEARBY BUILDINGS

Stucco homes
Taverns
Churches
Farmhouses
Guilds

FOOD & DRINK

Ale
Smoked meats
Venison
Wine
Broth
Stew
Roasting meat
Freshly baked
bread

SCENERY

Haystacks
Carriages
Rainbow
Cobblestone roads
Stone bridges
Rolling hills
Cloudy
Thatch roofs

SOUNDS

Horses hoofs on the
cobblestones
Crackling wood in
a fire
Birds chirping
Bubbling brook
Wind through the
trees

PEOPLE

Women in long
dresses
Farmers
Maids
Gentlemen
Clothier
Fisherman
Innkeeper

ODORS

Fresh
Honeysuckles
Wet hay
Wet wool
Earthy
Musty
Smell of a variety
of food

FURNISHINGS

Oak coffer
Iron candlestick
Spinning wheel
Pewter serving ware
Many chairs
Fireplace
Trestle table

WEATHER CONDITIONS

Cold
Damp
Raining
Very windy
Gusting
Snowing

STEPS

1. Indent and write one or more sentences identifying the setting.
2. Write one or more sentences describing the nearby buildings around the tavern or inn.
3. Write several sentences describing the scenery around the tavern or inn.
4. Write several sentences describing the type of people inside the tavern or inn.
5. Write several sentences describing the furnishings inside the tavern or inn.
6. Write one or more sentences describing the different foods and drinks available.
7. Write one or more sentences describing the sounds you can hear.
8. Write one or more sentences describing the odors you can smell.
9. Write one or more sentences detailing the weather conditions.

History, Language Arts, Art-RENAISSANCE

Tudor-Style Tavern or Inn

MATERIALS

- *STYROFOAM Brand Foam
- *Scissors
- ***X-Acto knife - ADULT SUPERVISION REQUIRED**
- *Low-temperature glue gun and glue sticks
OR Tacky glue
- *Sheetrock compound
- *Plaid FolkArt black, white, light brown, and yellow ochre acrylic paint
- *Plaid Gallery Glass Paint - clear
- *Paintbrush
- *Raffia, dried grasses, hay, old hand broom
- *Copy machine
- *Silver or pewter dimensional paint



TUDOR-STYLE THATCHED ROOF TAVERN OR INN

The term Tudor refers to the ruling family of England which descended from Owen Tudor, a Welsh nobleman who married the widow of Henry V. Tudor also refers to a style of architecture that prevailed during the reign of the Tudors which was characterized by flat arches, shallow moldings, and profuse paneling.

History, Language Arts, Art-RENAISSANCE

1. MAKE THE BUILDING

*Enlarge a copy of the Tudor-Style Tavern or Inn Pattern on page 82. The larger the pattern, the easier it will be to make.

*Place the pattern onto a sheet of STYROFOAM[®] Brand Foam and **(WITH ADULT SUPERVISION)** cut out using an X-Acto[®] knife.

*Use the Tudor inn pattern as a guide and cut out strips of craft foam that are 1/4" - 1/2" wide. Use these to form the beams that crisscross the building. Use caulking to hold the strips in place on the STYROFOAM Brand Foam.



*Add decorative detailing with caulking by holding a cake decorating tip onto the tip of a squeeze tube of caulk. (We used plumber's putty.)

Please Note: We lightly tinted the foam with light blue so you could see the craft foam stripping.



History, Language Arts, Art-RENAISSANCE

2. ADD THE "STUCCO"

***WITH ADULT SUPERVISION,** spread a layer of sheetrock compound over the sides of the tavern or inn and on the roof eaves. Use a damp paintbrush to help get the sheetrock into the crevices around the craft foam strips. Let dry.



History, Language Arts, Art-RENAISSANCE

3. ADD DETAILING AND PAINT THE TAVERN/INN

*Fill the spaces for the windows with clear Gallery Glass paint. Let dry.

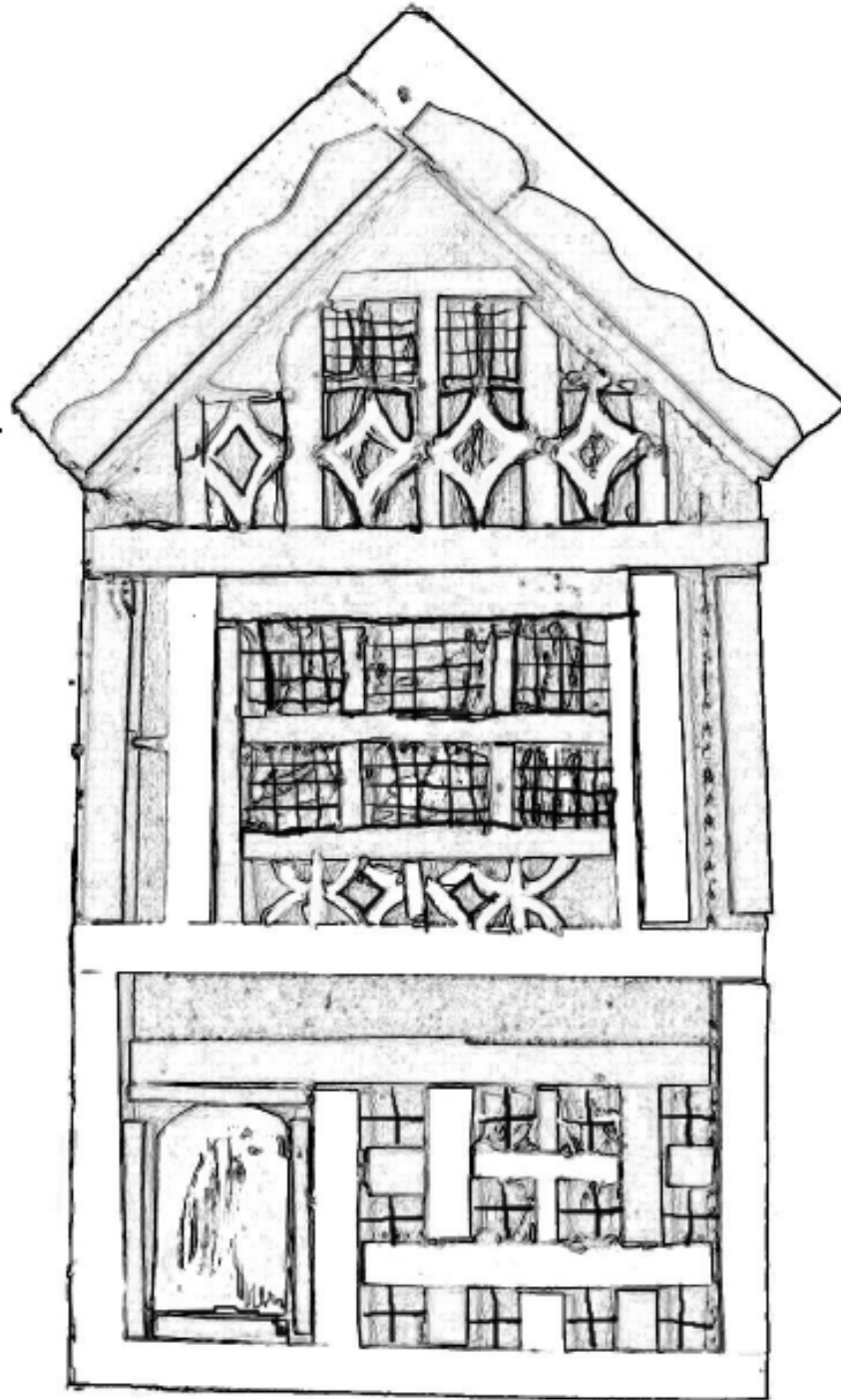
*Paint the foam stripping several shades of brown acrylic paint to imitate wood. Let dry.

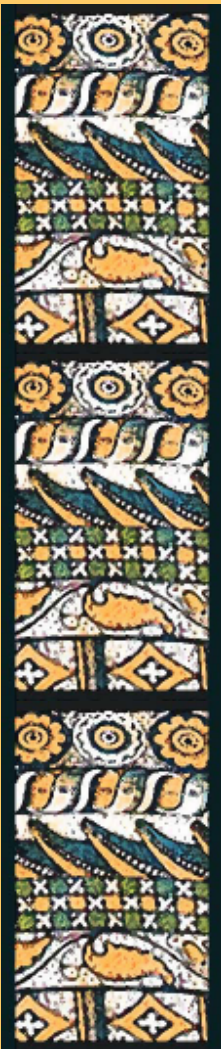
*For an aged look to the sheetrock stucco exterior, water down some FolkArt yellow ochre paint to create a wash. Use a wide paintbrush to go over the surface of the dry sheetrock compound. Let dry.



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Tudor-Style Tavern or Inn Pattern
Enlarge to desired size





RENAISSANCE

Manorial Estates in Focus



History

Renaissance Manorial Estates

History, Language Arts, Art-RENAISSANCE

RENAISSANCE MANORIAL ESTATES IN FOCUS

The manor, villa, or country estate usually included vast lands. On the property, the local people would often live on and help maintain the manor estate. The local people assisted with just about every aspect of maintaining the estate. They farmed, built structures, and served as maids, cooks, and stable hands. In many cases, the great houses were similar to small cities in that they provided a place to live and work. The tenants would receive payment either in money or by being allowed to hunt or fish or gather firewood from the property.



Most manors had numerous rooms. The following are some of the different rooms that one might find on an estate:

- Chapel
- Nursery
- Wine, beer, and butter Cellars
- Parlors
- Kitchen facilities - wet larder, salt house, dry larder, scullery
- Gallery
- Dining chamber
- Wardrobe
- Various types of chambers - office, bedroom, lounging
- Closets
- Hallways
- Stairways
- Solar



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RENAISSANCE MANORIAL ESTATES IN FOCUS

Estates had numerous outbuildings, and depending on the country's location and the wealth of the owners, there could be stables, barns, dairy houses, a bakehouse, a brew house, and laundry facilities.

Interiors could be quite luxurious. Wood inlays, ceiling and wall decorations, fresco paintings, painted friezes, tapestries, hunting trophies, and wood paneling and beams were common features. During the winter, the houses would be quite cold, but the residents could enjoy the warmth of massive fireplaces in the great halls and rooms. In the smaller rooms, there were either smaller fireplaces or braziers filled with charcoal or wood.



Some of the common details in a Renaissance manor included wainscoting, which could range from half a wall to completely covering a wall. Coffered ceilings were common and in some homes the stone floors were covered with rugs.



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RENAISSANCE MANORIAL ESTATES IN FOCUS

Manor life also included different forms of entertainment. The estate owners enjoyed hunting by horseback or using trained hawks and falcons. Visiting friends and relatives would be treated to lavish dinner parties and performances by skilled musicians. The women of the house enjoyed sewing and embroidery.



Gardening also played an important role on the manorial estate. Since most manors raised their own food, there was a wide variety of fruits, vegetables, and herbs that were grown. Common vegetation included the following:

HERBS

Basil
Marjoram
Balm
Chamomile
Pennyroyal
Cowslips
Rose petals
Daisies
Red mint
Sweet fennel
Rosemary
Sage
Germander
Tansy
Hops
Violets
Lavender
Winter savory
Chives

FRUITS & VEGETABLES

Plums
Apricots
Barberries
filberts
Muskmelons
Apples
Grapes
Orange trees
Lemon trees
Pineapple trees
Peach trees
Almond trees
Strawberries
Figs
Raspberries
Scallions
Capers
Tomatoes
Yams
Squash
Pumpkin
Potato

Radish
Carrots
Turnips
Lettuce
Cabbage
Asparagus
Cucumber
Spinach
Olives



FLOWERS

Violets
Yellow daffodil
Daisy
Wallflower
Gillyflower
Iris
Lilies
Tulips
Peony
Honeysuckle
Lilac
Crocus
Primrose
Anemone
Hyacinth
Musk rose
Rose
Columbine
Marigold
Lavender
Carnations
Sweet briar rose

History, Language Arts, Art-RENAISSANCE

RENAISSANCE MANORIAL ESTATES WRITING RECIPE



DIRECTIONS: Follow the steps listed at the bottom of this page in order. Use the words provided under the different categories to help you write your paragraph. If you would like, add your own words to the categories. If appropriate, you may use more than one word from each column. Additional setting development statements and details for settings can be found on pages 132 - 136.

<u>LOCATION</u>	<u>SEASON</u>	<u>SCENERY</u>	<u>CONSTRUCTION</u>
Rome, Italy	Fall	Budding trees	Wood panels
Paris, France	Winter	Frost-covered trees	Wooden beams
London, England	Spring	Streams	Stonework
Bohn, Germany	Summer	Watermill	Wrought iron
Madrid, Spain		Flowers	Tile
		Vegetable garden	
<u>OUTBUILDINGS</u>	<u>ANIMALS</u>	<u>ROOMS</u>	<u>FURNISHINGS</u>
Brewhouse	Cows	Bedroom	Painted frieze
Bakehouse	Horses	Chapel	Tapestry
Dairy	Chickens	Great hall	Mirror of polished steel
Laundry	Wild fox	Kitchen	Leather-covered girdled book
Outhouse	Deer	Pantry	Hunting trophies
Stables	Birds	Buttery	Guns
Barnes	Sheep		Swords

STEPS

1. Indent and write one or more sentences identifying the location of the setting.
2. Write one or more sentences describing the season of the year .
3. Write several sentences describing the scenery around the estate.
4. Write several sentences describing the different types of building construction
5. Write several sentences describing the outbuildings on the estate.
6. Write one or more sentences describing the different animals.
7. Write one or more sentences describing the different types of rooms.
8. Write one or more sentences describing the decorative furnishing inside the estate.

History, Language Arts, Art-RENAISSANCE

Molded Architectural Detail

Renaissance artists would carve and mold surface ornaments for their buildings. The designs were made on wood, plaster, and stone. Each pattern was very detailed and was usually repetitive. Another addition to Renaissance architecture was using Trompe l'oeil, a French term that means, "that which deceives the eye." Trompe l'oeil were used in the grand houses and in churches.

The following activity will show you how to recreate a Renaissance inspired architectural molding that incorporates a "ceiling medallion," scrolling details, and painted embellishments.

MATERIALS

- *Cake decorator tips
- *Disposable icing/pastry bag
- *Sheetrock compound, spackle, dimensional paste
- *Background wood board
- *Plaid FolkArt Acrylic Paints - your choice, but we selected blue, yellow ochre, burnt umber, yellow, orange, red, white, blue
- *Paintbrush
- *Gold dimensional paint
- *Transfer paper
- *Pen or pencil
- *Sandpaper
- *Old plate
- *7" round wood disk
- *Gesso
- *Canvas frame - 16" X 20 "
- *Textured paint
- *Strong adhesive - Liquid Nails or Silicone



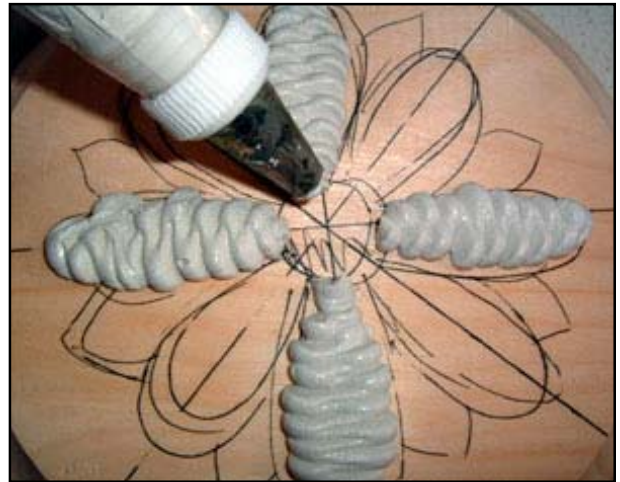
History, Language Arts, Art-RENAISSANCE

1. CREATE THE CEILING MEDALLION

*Sketch out a simple pattern onto a 7" round disk.
Flower motifs are good choices.



*Fill a pastry bag with either spackle, sheetrock compound, or caulking medium and use different decorative tips to fill in the design.



***HELPFUL HINT: Before filling in the medallion with your selected medium, practice making different shapes on a sheet of paper.**

*When you are ready, fill-in the shapes as follows:

Begin filling in the design by adding the "petals."

Add leaf shapes and the center.

Add detailing such as lines and small flowers.



History, Language Arts, Art-RENAISSANCE

2. CREATE THE CANVAS BACKGROUND

*On a sheet of graph paper, lay out the basic design you wish to create. See page 95 for a black-and-white example of what we did for the project.

*Find the center of the canvas and then place a plate on the canvas. Draw around the plate. Glue the ceiling medallion inside the outlined plate circle.



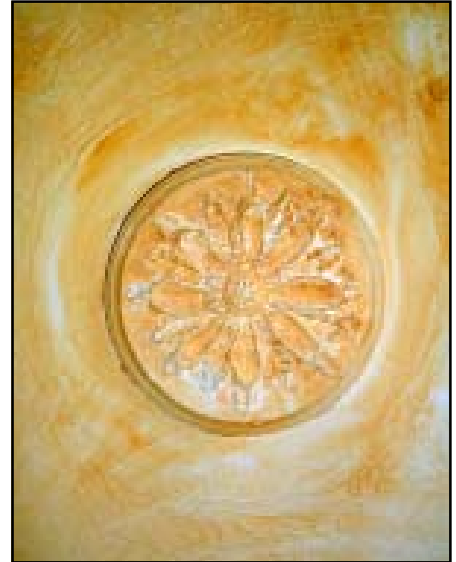
*Using your pattern as reference, add textured paint to the areas you desire. Spread the texture using an old piece of cardboard as a squeegee. For our example, we wanted texture around the exterior of the plate and inside the border.



History, Language Arts, Art-RENAISSANCE

3. PAINT THE CANVAS AND MEDALLION

*Water down some FolkArt[®] yellow ochre acrylic paint and paint the entire surface of the canvas. Make sure the paint seeps into the cracks and crevices of the textured paint and medallion. Let partially dry.



*Use a clean, damp paper towel to remove some of the excess paint. Repeat this process with the burnt umber acrylic paint. Let dry.

*Paint the surface of the medallion and the canvas with some of the gold dimensional paint.

*Paint the interior of the medallion a light blue color. Mix a small amount of white paint with your blue acrylic paint to achieve the light color.

*Paint around the ceiling medallion and outside border edges with a slightly darker shade of the blue than you previously used.



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4. ADD GOLD DIMENSIONAL HIGHLIGHTS

*Add a free-flowing scrolling design on the inside of the blue section that encircles the ceiling medallion. Don't worry if it isn't perfect. If you are concerned about it looking correct, practice on a separate sheet of paper until you are content with the design. Let dry.

*Consider adding a gold dimensional border around the outside of each blue space on the canvas.



History, Language Arts, Art-RENAISSANCE

5. ADD A FLORAL DESIGN AROUND THE PLATE

*Add a variety of simple flowers in shades of yellow, orange, red, and blue acrylic paint around the blue circle. Use a thin paintbrush to add scrolling leaves and vine-like stems. Keep the design fluid and simple. Again, don't worry about perfection, you want the design to look natural, yet beautiful.



History, Language Arts, Art-RENAISSANCE

6. FINAL TOUCHES

*If desired, lightly sand the floral design. This will “antique” the surface giving the finishing architectural detail an aged appearance.

*Seal the surface if desired.



History, Language Arts, Art-RENAISSANCE

BLACK & WHITE LAYOUT

The following is one possible layout you might want to use for your architectural detail. Of course you could use the techniques presented in this activity to create numerous designs.





The Compass Rose in Focus



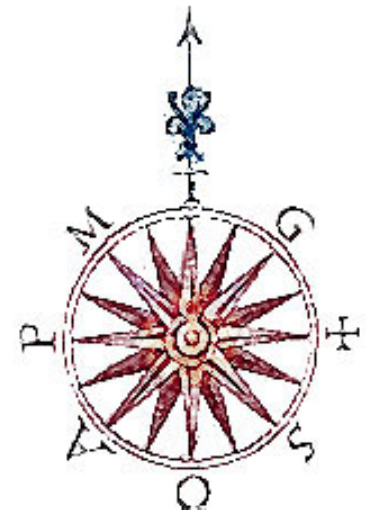
History & Art
The Compass Rose

History, Language Arts, Art-RENAISSANCE

COMPASS ROSE A brief history



Since the 1300s, the compass rose has been a decorative and important element on charts and maps. The term “rose” came from the similarity of the points on the compass to the petals of a rose. During the 14th century, the east side of the compass rose (levant) was changed to incorporate a cross. This change pointed to the east and also represented the direction to Paradise. It also represented where Christ was born.



DID YOU *KNOW*???

The compass rose is a symbol used by the Anglican church for identifying those who belong to the worldwide Anglican communion.



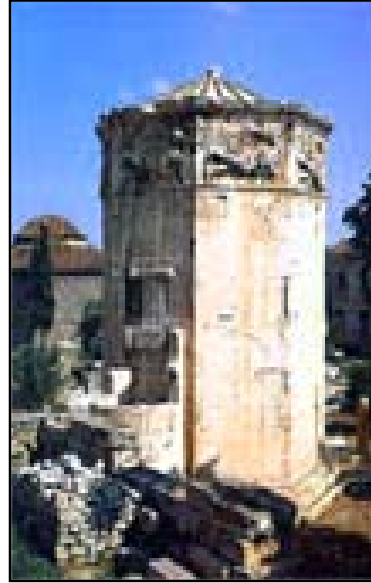
The compass rose was designed primarily to assist sailors in determining the direction of the winds. The 32 points of the compass rose were divided into sections representing the eight major winds, the eight half winds, and the 16 quarter winds. In the earliest charts and maps, north was represented by a spearhead above the letter “T” (for Tramontana). Eventually, the spearhead became a fleur-de-lis around the time of Columbus.

History, Language Arts, Art-RENAISSANCE



The connection between the compass rose and the wind can be traced back through history. Built around 100 BC, the Tower of the Winds records the names of eight of the main winds.

The Tower of the Winds was constructed of white Pentelic marble. It was built by Andronikos, an astronomer from Kyrrhos in Macedonia. The octagonal tower had two Corinthian-style porches and a cone-shaped roof. At the very top of each of the eight winds were male figures which represented each of the eight winds. Sundials were located on the outside walls and the interior of the tower featured a waterclock. The Tower of the Winds was utilized as a weather vane, compass, sundial, and waterclock.



A narrow compass
and yet there
Dwelt all that's good,
and all that's fair!
Edmund Waller

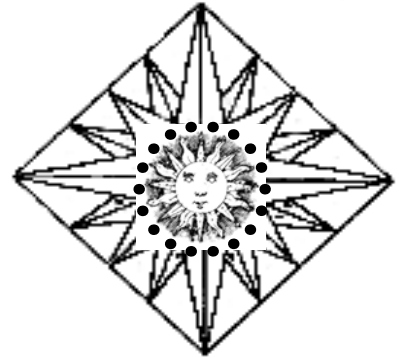
DID YOU KNOW???

The fleur-de-lis was selected by French kings to be their symbol. It is also one of the most popular symbols for Mary. The design is based on a stylized "flower of the lily."

History, Language Arts, Art-RENAISSANCE



The four principal winds, named by Homer, included a description of their personalities, their family histories, and the stories of their existence. Although only eight winds are recognized for the purpose of navigation, the compass rose is divided into 32 sections as is the modern compass.



DID YOU KNOW???

Each side of the Tower of the Winds in Athens, Greece, featured a relief.

North

The North wind blows through a large shell.

Northeast

The Northeast wind is shown throwing a basket of hailstones on those below.

Northwest

The Northwest wind is portrayed as scattering glowing ashes from a bronze vessel.

East

The East wind is represented by a young man carrying fruits and grain.

Southeast

The Southeast wind is represented as a bearded old man wrapped in a cloak.

South

The South wind is symbolized as the rain bearer. A pot of water is emptied to symbolize rain.

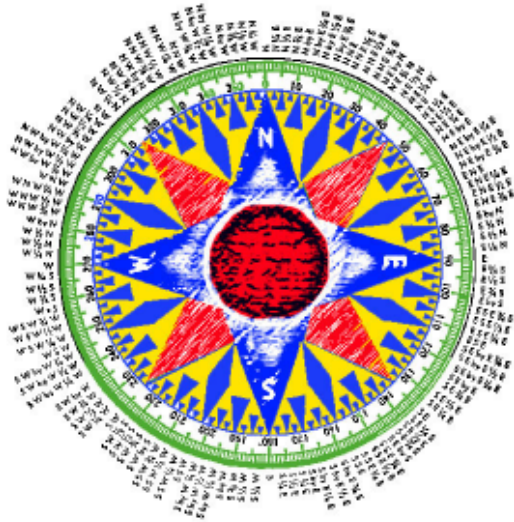
Southwest

The Southwest wind is shown holding the stern of a ship as he steers it across.

West

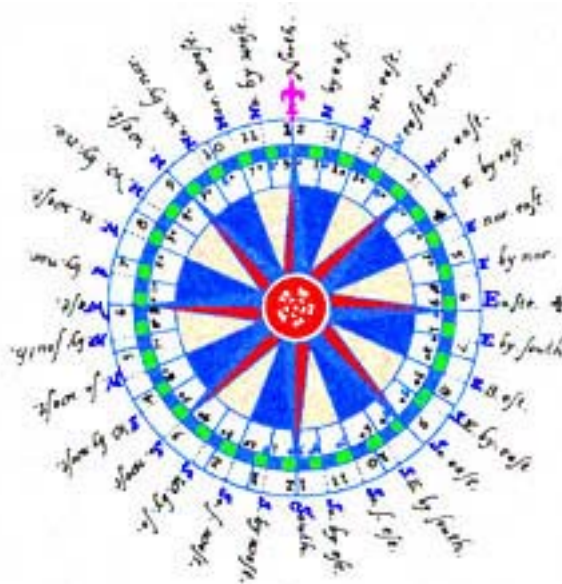
The West wind is shown as a young man scattering flowers.

History, Language Arts, Art-RENAISSANCE



The term mariner's compass is usually associated with the magnetic compass. Historically, it represented the separation of the circle of the horizon into 32 points. Young lads who sailed on ships in the early 17th century would have been required to learn the 32 points.

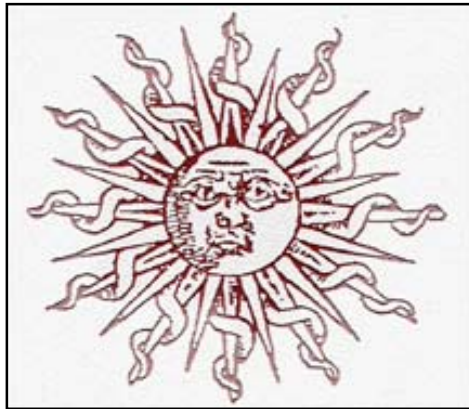
We the globe can compass
soon,
Swifter than the wandering
moon.
William Shakespeare



JUST FOR FUN

Make some wind and sun art.
Make a pinwheel.
Make a sun catcher.
Make sun prints.

History, Language Arts, Art-RENAISSANCE



A Fable

One of the most delightful fables is one by Aesop titled, "The North Wind and the Sun."

The Sun and North Wind were having a big argument far above the Earth. "I am so much stronger than you!" bellowed the North Wind. "Oh no, you are not!" replied the Sun.

Their argument went on for many weeks. Neither the North Wind nor the Sun would give up their position. They became so involved in their argument that they forgot to do their jobs as the North Wind and Sun. The Sun stopped shining and the Wind stopped blowing.

To finally end their argument, they agreed that the first one to separate a traveler from his coat would determine which of the two was the strongest.

The North Wind decided to go first. As soon as a traveler came along, the North Wind blew with all his might. He tried with all his might to get the traveler to remove his coat, but the more he blew, the closer the traveler pulled his coat around him. So the North Wind decided to let the Sun try.

The Sun began to shine on the traveler below. As his strength grew, so did his heat, and the traveler became warmer and warmer. Soon, the traveler stopped and let his coat hang open. As the Sun continued to share his light and heat, the traveler became hotter and hotter, and before too much more time had passed, he removed his coat.

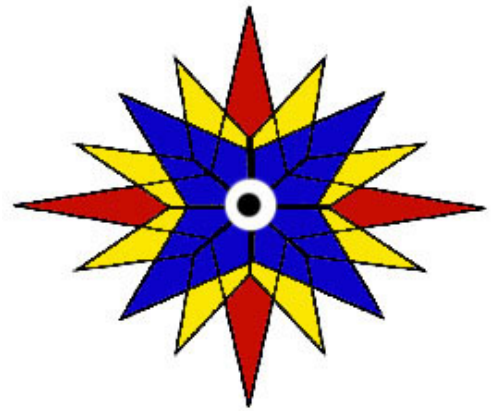
Compass Rose Creator

MATERIALS

- *Graph paper
- *Copies of selected compass rose templates and motifs on pages 105 - 112
- *Colored paper, material, or coloring supplies such as crayons, magic markers, or paint
- *Drafting compass
- *Adhesive
- *Cardstock weight paper
- *Pushpins

GENERAL DIRECTIONS

1. If desired, enlarge each template for the Large, Medium, and Small Compass Rose on pages 105 - 112 by 50 percent onto a sheet of cardstock weight paper. There are four templates for each size. You will end up with a total of 12 different templates - four large, four medium, and four small.
2. Make a hole in the center for a brass fastener in each template.
3. Create a 32-point compass rose by mixing and matching the different templates to come up with a combination you like. Begin by layering the designs on top of each other by first placing the large compass rose template on the bottom, followed by the medium and small compass rose templates. These can be placed either on top or behind the large template.

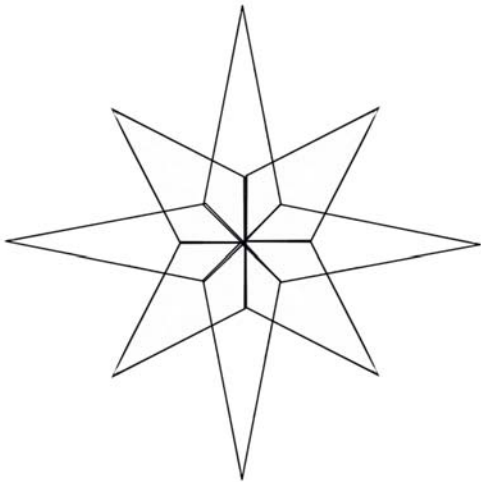
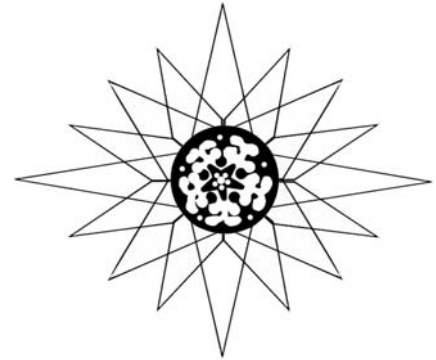


History, Language Arts, Art-RENAISSANCE

4. Use a push pin to hold the centers of all templates together. Remember the large template represents the eight major winds; the medium size templates represent the eight half winds; the small template represent the 16 quarter winds.

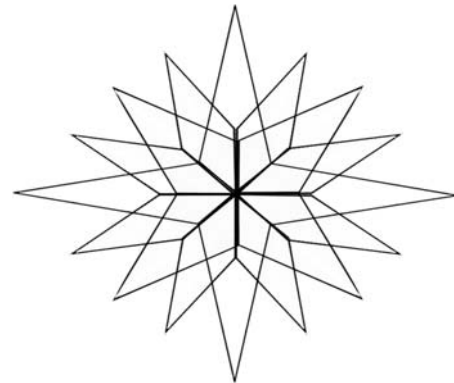
5. Once you are content with the combination, enlarge or reduce the templates you have selected onto separate sheets of paper. Decorate as desired and cut out carefully. Use an appropriate adhesive to attach the three layers.

6. Select a center motif from page 110. Enlarge or reduce the motif and glue this in the center of the compass rose



MEDIUM OVERLAY

This diagram illustrates how each of these designs overlap the Large designs



SMALL OVERLAY

This diagram illustrates how each of the small designs are placed over the medium and large designs

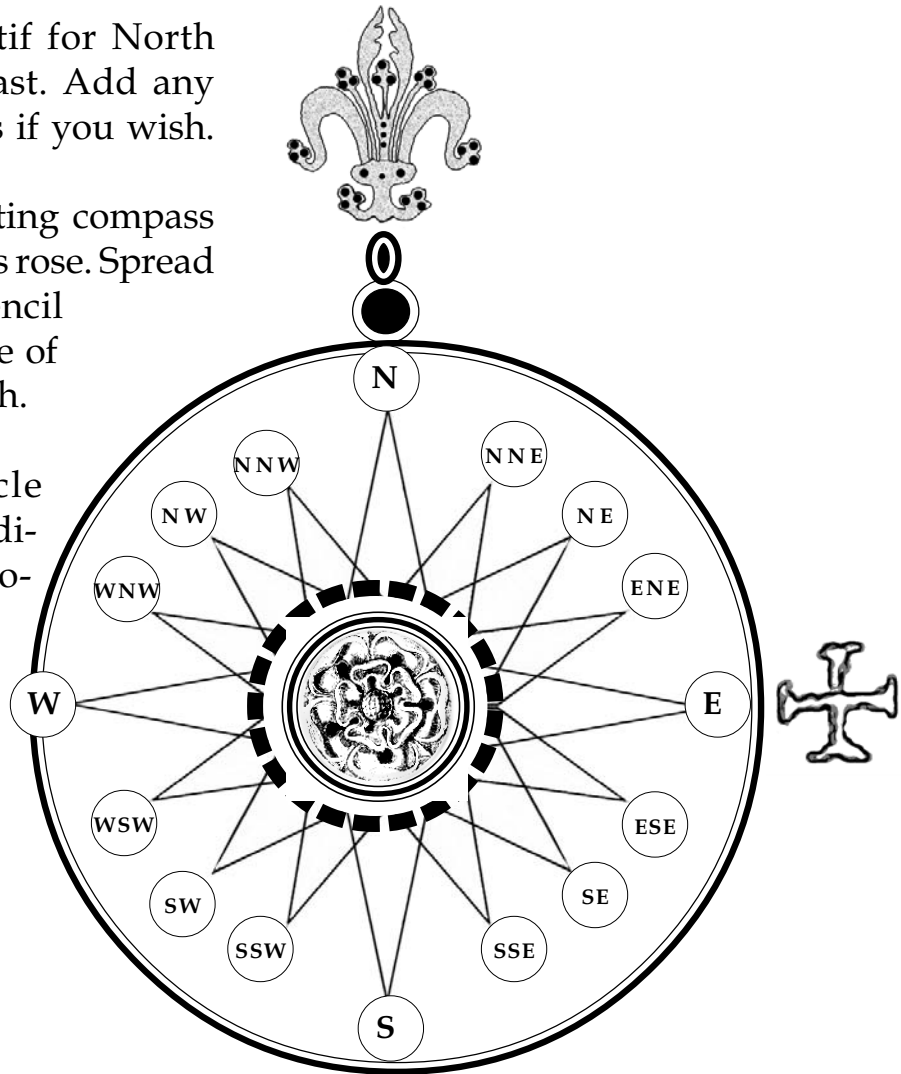
History, Language Arts, Art-RENAISSANCE

7. Place your glued compass rose onto another sheet of paper. Use your drafting compass to create a large circle around the exterior rim of the compass rose.

8. Add a fleur-de-lis motif for North and a cross design for East. Add any additional embellishments if you wish.

*Place the pin of the drafting compass in the center of the compass rose. Spread the compass until the pencil tip aligns to the outer edge of the triangle pointing north.

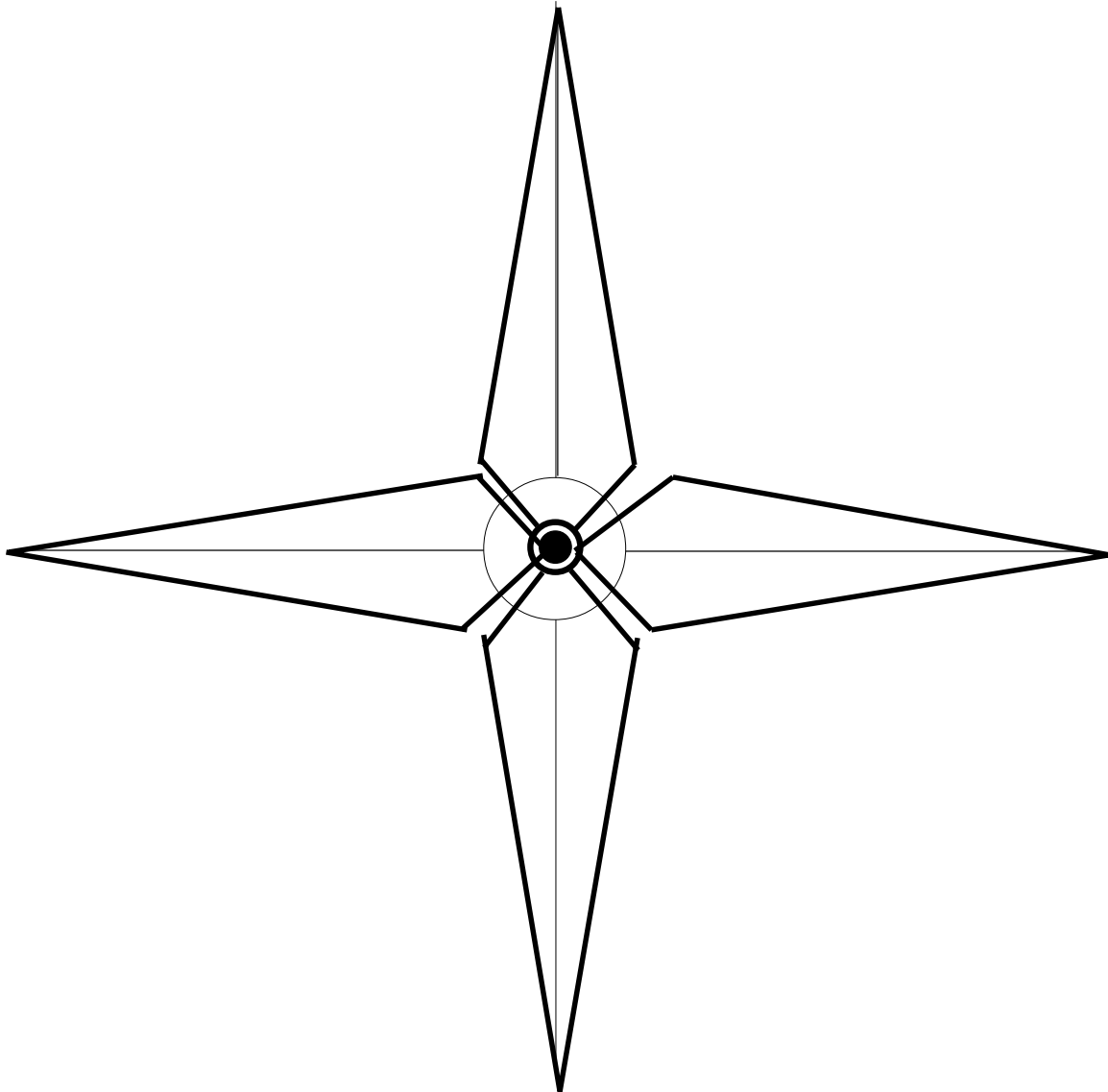
*Carefully draw a circle around the rose. Add additional wind directions motifs if desired.



Prithee don't screw your wit beyond
the compass of good manners.
Colley Cibber

LARGE COMPASS ROSE TEMPLATE

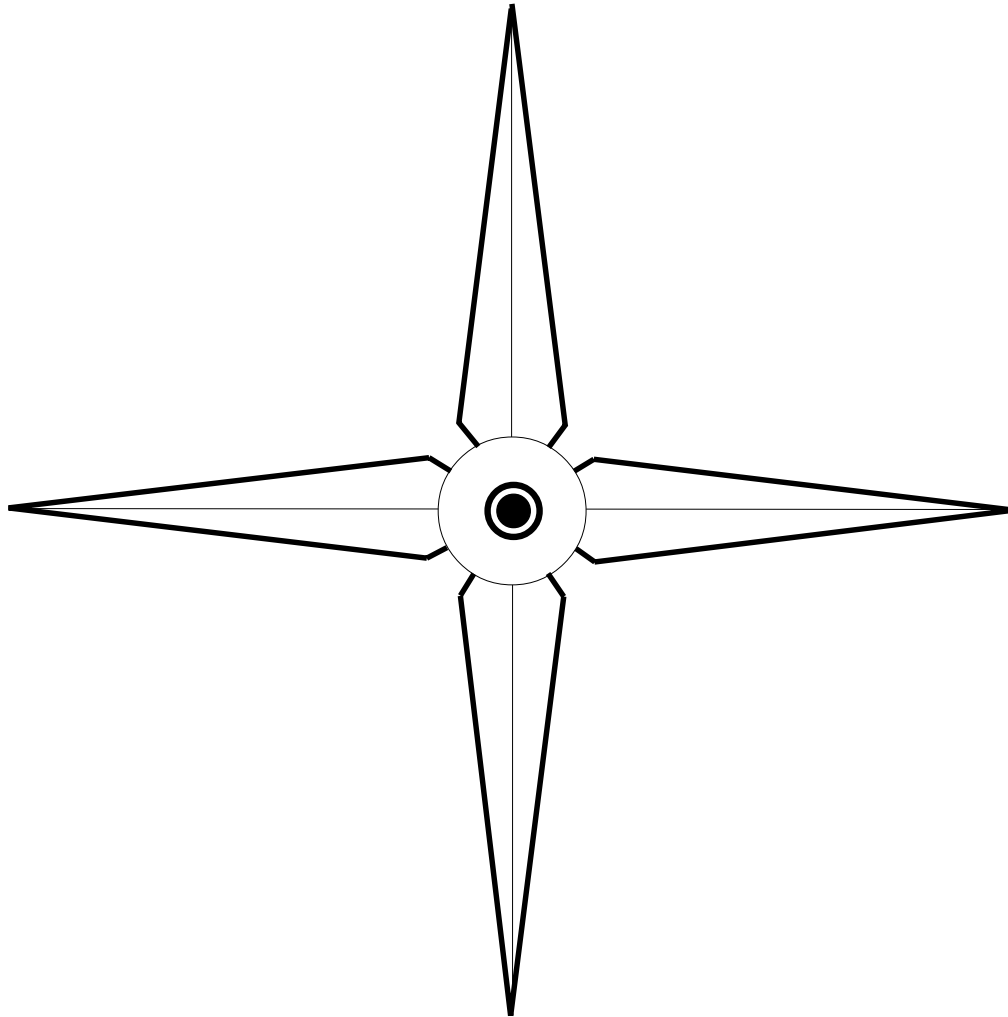
Template 1



History, Language Arts, Art-RENAISSANCE

LARGE COMPASS ROSE TEMPLATE

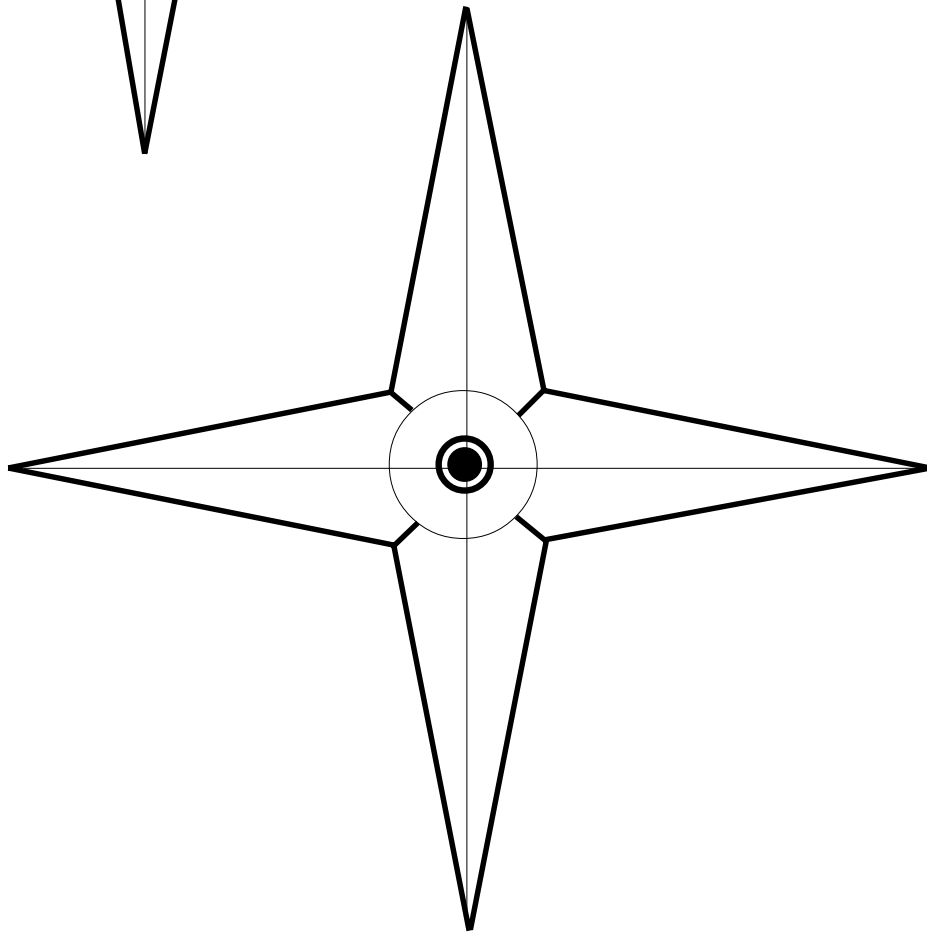
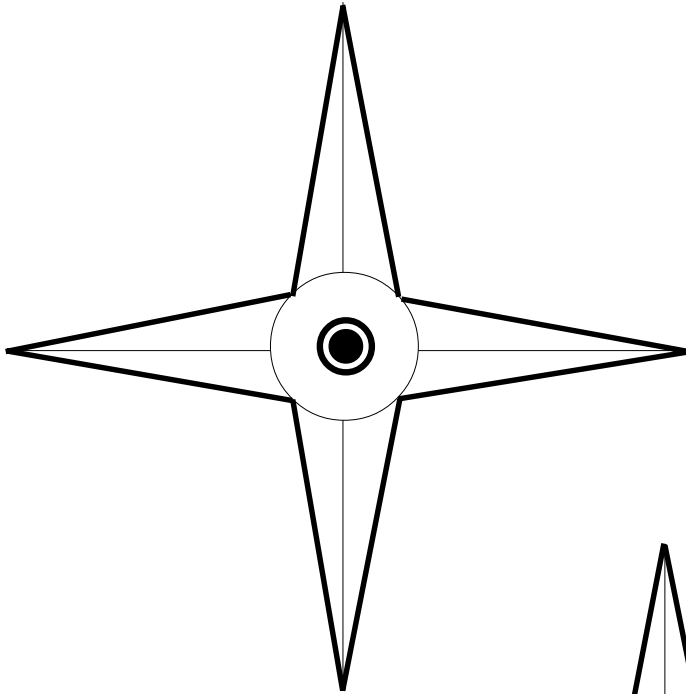
Template 2



History, Language Arts, Art-RENAISSANCE

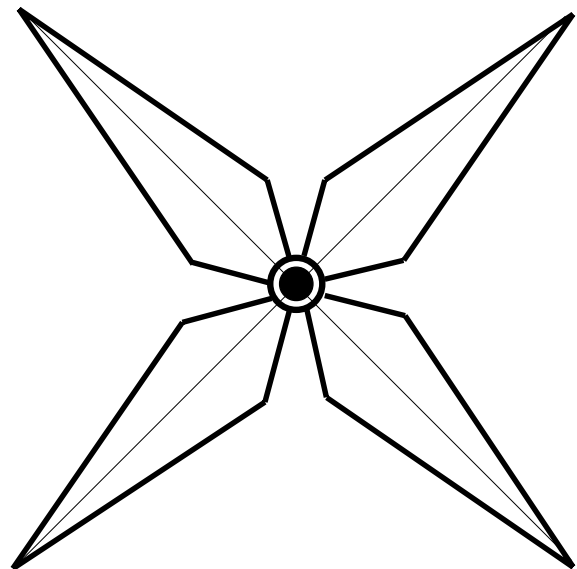
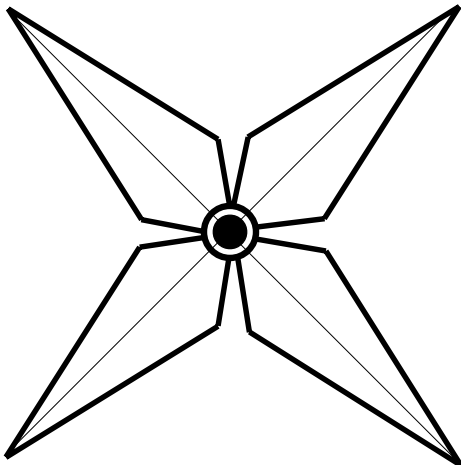
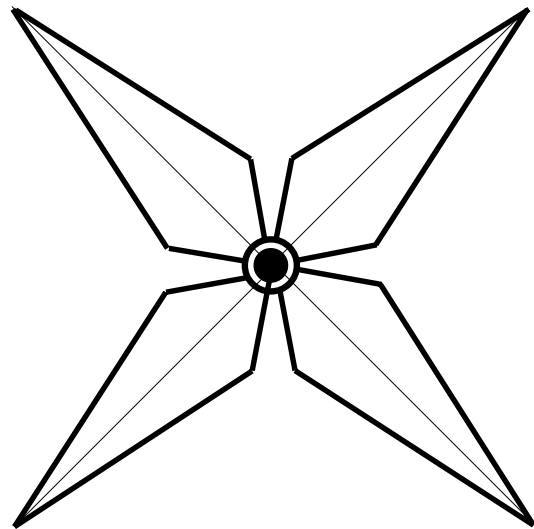
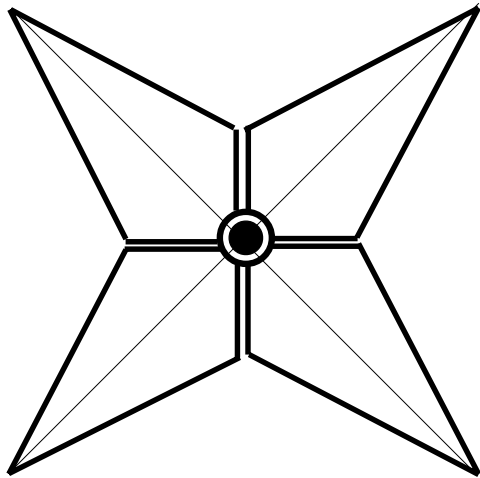
LARGE COMPASS ROSE TEMPLATE

Templates 3 & 4



MEDIUM COMPASS ROSE TEMPLATE

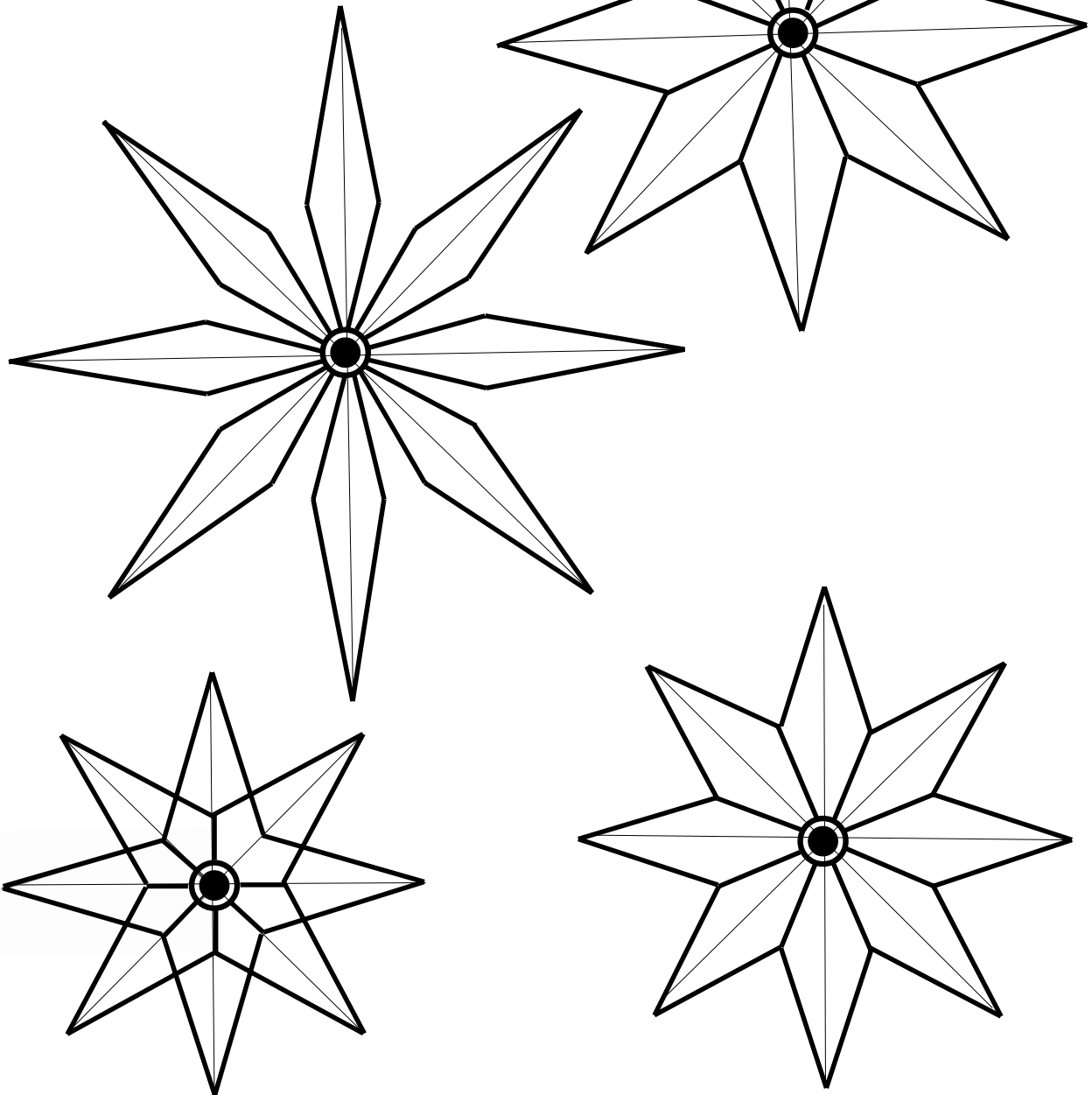
Templates 5, 6, 7 & 8



SMALL COMPASS

ROSE TEMPLATE

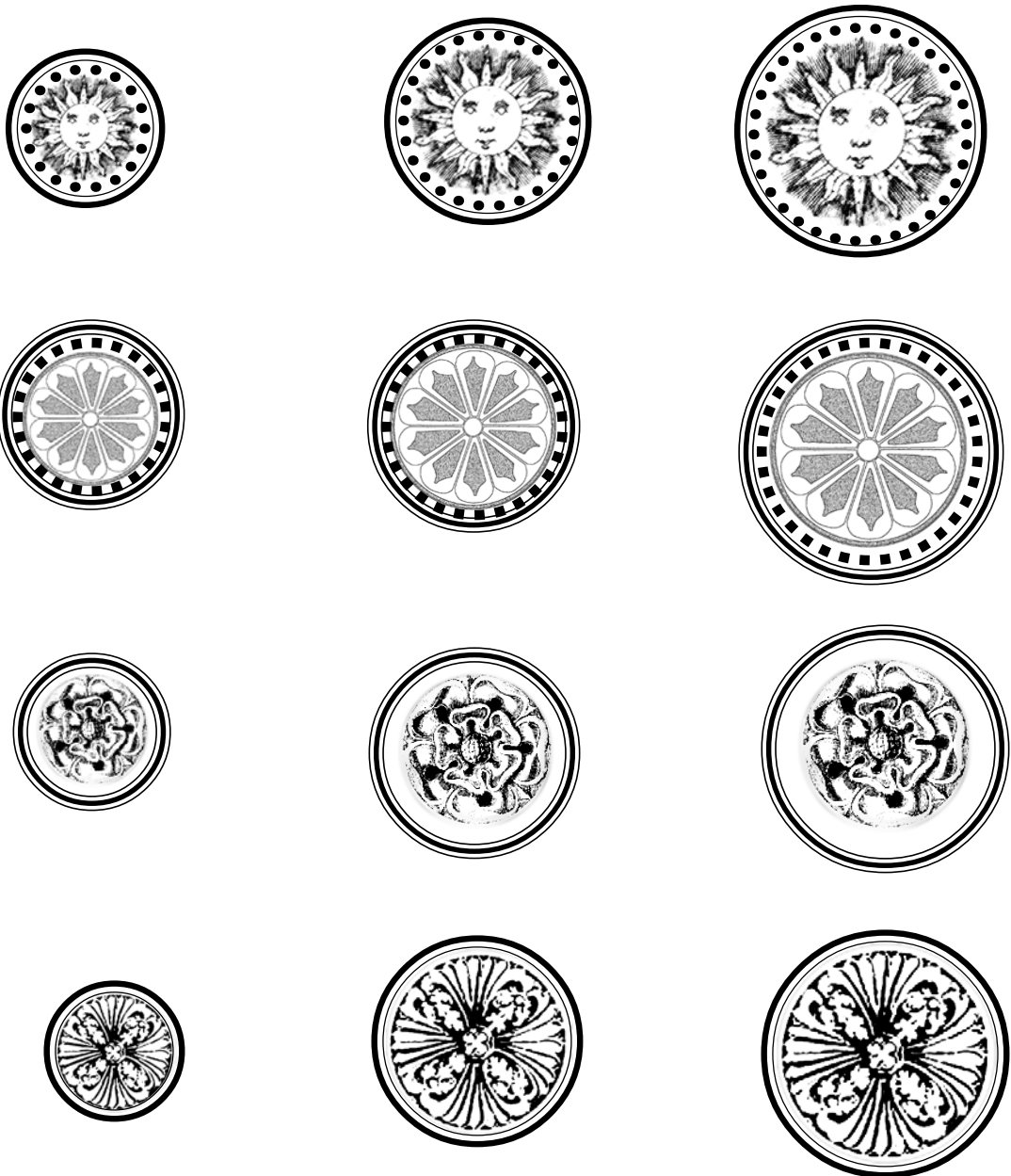
Templates 9, 10, 11 & 12



History, Language Arts, Art-RENAISSANCE

CENTER COMPASS ROSE MOTIFS

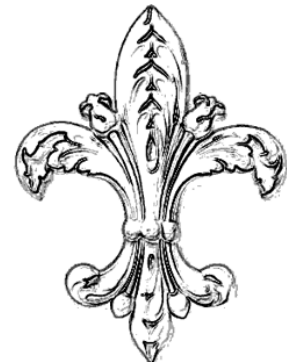
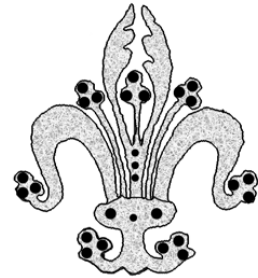
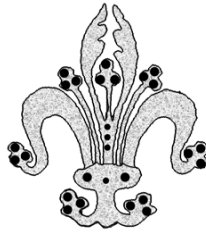
DIRECTIONS: Make a copy of this sheet and decorate as desired. Cut out one of the center compass rose designs and glue in place in the center to help cover the triangles indicating wind direction.



History, Language Arts, Art-RENAISSANCE

COMPASS ROSE FLEUR-DE-LIS MOTIFS

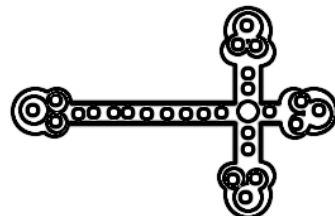
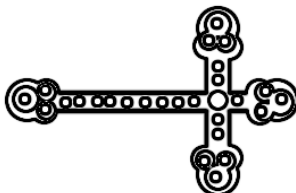
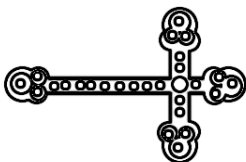
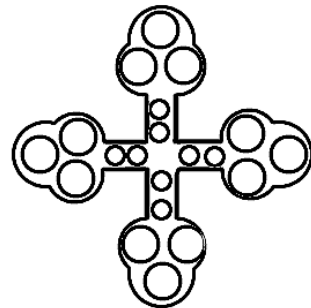
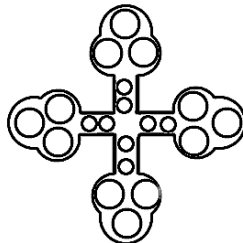
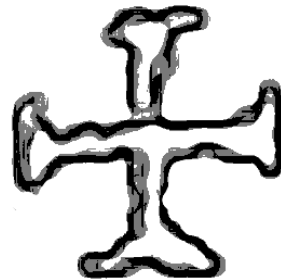
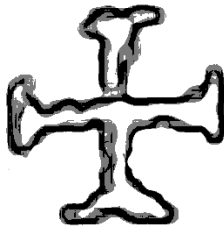
DIRECTIONS: Make a copy of this sheet and decorate as desired. Cut out one of the motifs and glue in place on the compass rose to indicate North.



History, Language Arts, Art-RENAISSANCE

COMPASS ROSE EASTERN CROSS MOTIFS

DIRECTIONS: Make a copy of this sheet and decorate the crosses. Cut out one of the motifs and glue in place on the compass rose to indicate East to Paradise or where Christ was born.



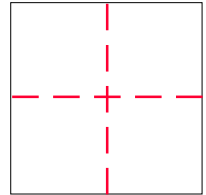
Folded Template for Compass Rose Designs

This is another way to create compass rose patterns. By folding a sheet of paper much like you would do for cutting out a snowflake, simple and effective triangular templates can be made. (Patterns # 1, 2, and 3 on pages 117 - 119 will assist you with this compass rose.)

EIGHT MAJOR WINDS TEMPLATE

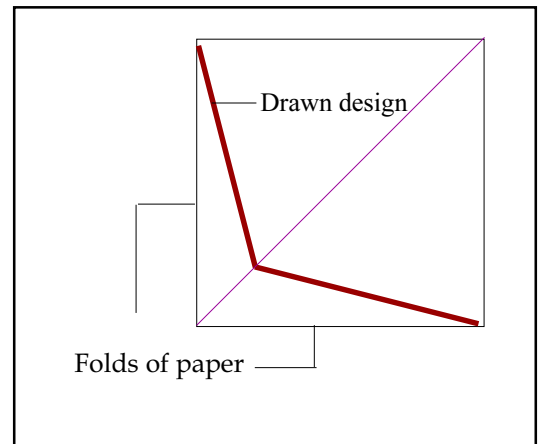
DIRECTIONS

1. Fold a large square sheet of paper in half, and then in half again. (Pattern # 1 on page 117 will assist you with this template.)



2. Draw a diagonal line from one end of the folded side to the top corner of the unfolded side. Draw a shape for a four-point star as illustrated below and cut out. Unfold the paper and you will have a piece for the North, East, South, and West points of a compass rose.

3. Repeat steps 1 and 2 to make the other four major winds.

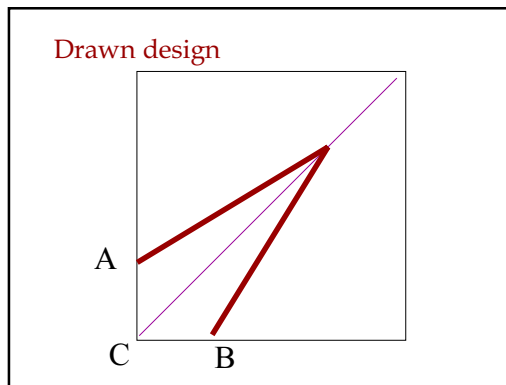
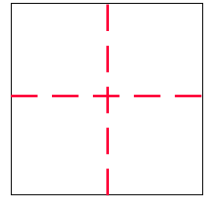


Folded Template for Compass Rose Designs

HALF WIND TEMPLATES

DIRECTIONS

1. Fold a medium square sheet of paper in half and then in half again. (Pattern # 2 on page 118 will assist you with this template.)



Folds of paper

2. Draw a diagonal line from one end of the folded side to the top corner of the unfolded side as illustrated.

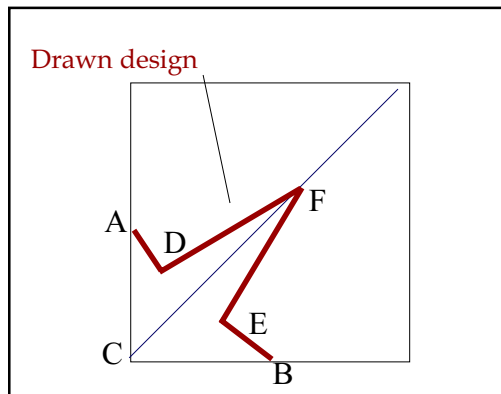
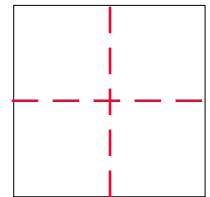
3. Draw the design (dark lines above) making sure $AC = BC$ in length. Cut out and unfold.
4. Repeat steps 1 to 3 to make the other four half winds.

Folded Template for Compass Rose Designs

16 QUARTER WIND TEMPLATES

DIRECTIONS

1. Fold a small square sheet of paper in half and then in half again. (Pattern # 3 on page 119 will assist you with this template.)



2. Draw a diagonal line from one end of the folded side to the top corner of the unfolded side as illustrated.

3. Draw the design as illustrated above. Make sure $AC = BC$ and $AD = EB$ in length. Also $DF = EF$ in length. This will insure a symmetrical design. Cut out and unfold.

4. Repeat steps 1 to 3 above to make the remaining eight quarter wind design.

Folded Template for Compass Rose Designs

COMPLETING THE FOLDED COMPASS ROSE

*After all the pieces have been cut out, decorate and embellish as desire.

*Line the different layers on a sheet of graph paper. Place the largest design down first representing the eight major points on the compass rose. Follow with the medium and small templates. Glue the layers together.

*Place the glued compass rose onto a larger sheet of paper.

*Select, enlarge, and glue a fleur-de-lis motif, center rose motif, and the eastern cross motif of your choice into place.

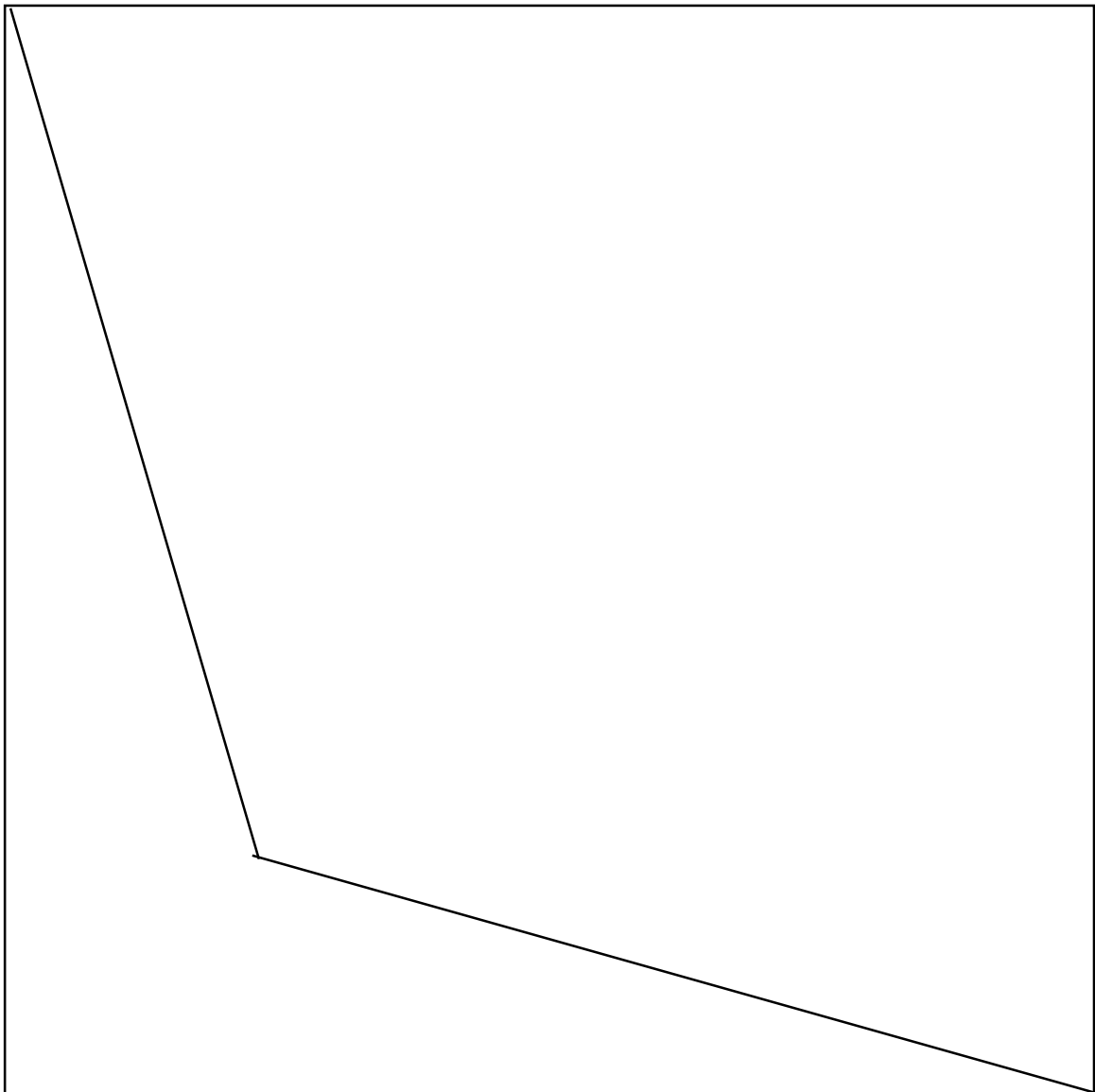


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PATTERN #1

Large Square Template

Directions: Place this template onto a 12" square sheet of paper that has been folded as previously instructed.

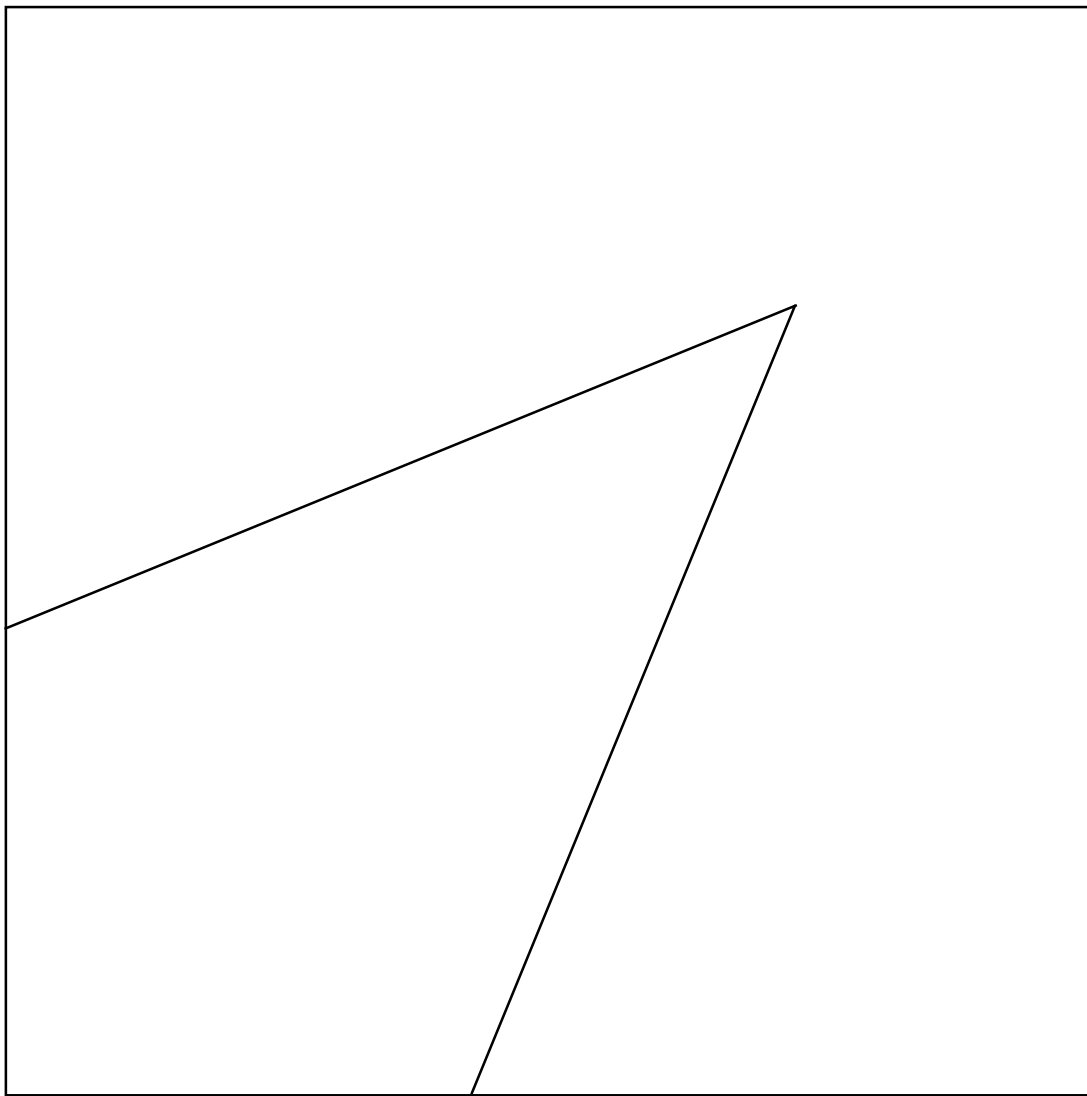


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PATTERN #2

Medium Square Template

Directions: Place this template onto a 12" square sheet of paper that has been folded as previously instructed.

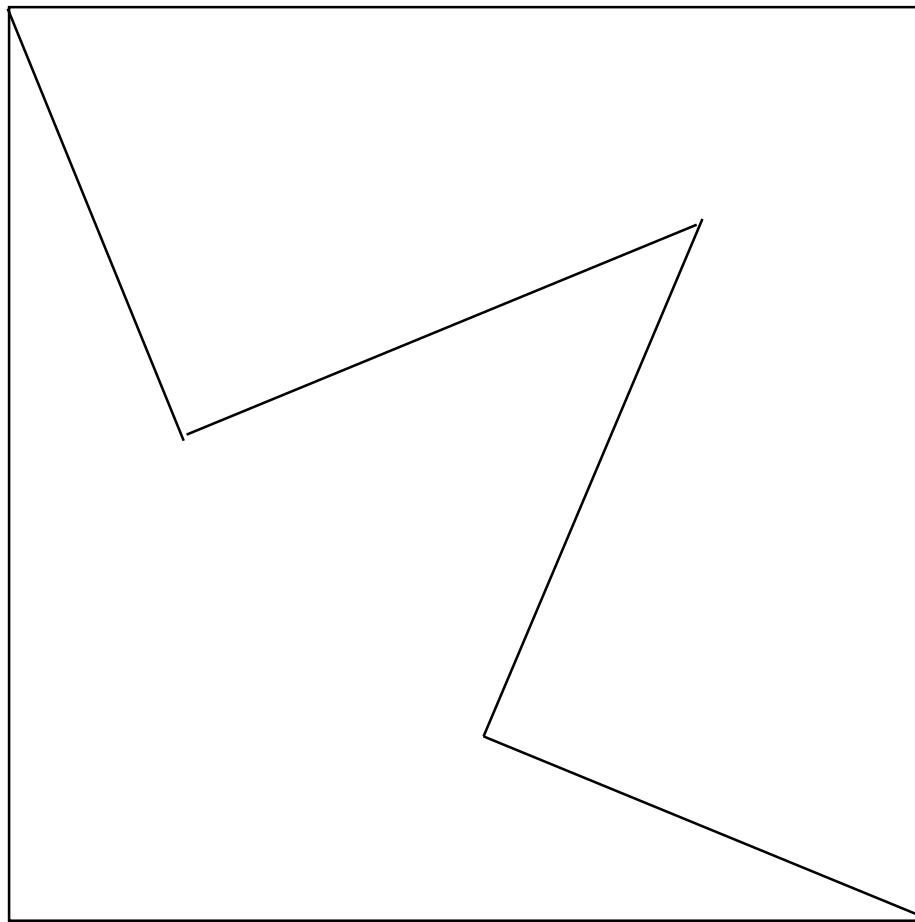


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PATTERN #1

Small Square Template

Directions: Place this template onto a 12" square sheet of paper that has been folded as previously instructed.



History, Language Arts, Art - **RENAISSANCE**

GENERAL MATERIALS LIST

The following list is a compilation of the different craft materials used for the numerous projects presented in this collection. Each activity has a specific materials list. The following list can be used if you wish to make all the activities in this collection.

- *Activa[®] Instant Papier-Mache
- *All-purpose white glue
- *All-purpose sealer
- *Balsa wood
- *Background wood board
- *Brown kraft paper
- *Canvas frame - 16" X 20 "
- *Cardstock weight paper - parchment or antiqued, and black paper
- *Copy machine
- *Cake decorator tips
- *Disposable icing/pastry bag
- *Darning needle
- *Dimensional paint
- *Decorative jewels
- *Decorative cording or chain
- *1/4" Dowels
- *Drafting compass
- Fragrant oil to match the selected herb or spice
- *Gesso
- *Graph paper
- *Gluestick
- *Hot glue gun and glue - ADULT SUPERVISION REQUIRED**
- *Instant coffee
- *Measuring cups and spoons
- *Miniature tassels or crystal droplets
- *Old plate
- *Parchment paper
- *Paint, magic markers, colored pencils or crayons
- *Pen or pencil
- *Play sand
- *Pestle and mortar
- *2 plastic egg holders
- *Plaid FolkArt[®] Acrylic Paint
- *Plaid Gallery Glass[®] Paint
- *Paintbrush
- *Polymer clay - Original Sculpey[®]
- *Sandpaper
- *Sophisticated Finishes[®] by Triangle Coatings Iron Metallic Surfer & Rust Antiquing Solution
- *7" round wood disk
- *Ruler
- *Soft rag or paper towel
- *Small compass
- *Small swatches of stretch velvet, silk, or brocade fabrics
- *Scissors
- *Square toothpicks
- *Sponge
- *Straw
- *Sheetrock compound, spackle, dimensional paste, textured paint
- *1/2" thick STYROFOAM[®] Brand Foam
- *Serrated knife or X-Acto[®] knife - ADULT SUPERVISION REQUIRED**
- *Transfer paper
- *Tracing paper
- *Tape
- *Thin twine - (hemp is excellent)
- *2 small teardrop (140 mm) plastic containers
- *6 wooden beads that are the same size as the dowels. The opening needs to be 1/4"
- *2 round wood bases
- *Round metal tea strainer
- *Tape
- *Tiny beads, jewels, and metal details
- *Watch, timer, or stopwatch
- *Wilton[®] Gum-Tex - Available in craft and fabric stores in the baking section
- 2 tsp liquid - rose or orange water or plain water
- *Various dried herbs, spices, resins and flowers

History, Language Arts, Art-RENAISSANCE

EXTENSION ACTIVITIES FOR GRAPHICS

1. DESCRIPTIVE VOCABULARY

Trace around the shape leaving the inside space empty. Write words inside the empty space about the culture or time period being studied.

2. STAMPS

Make stamps using smaller copies of the motif using “craft foam.” (Craft foam is a thin dense foam that can be purchased at most craft or fabric stores. It is easily cut and glued.) Glue the selected shapes onto pieces of foam core board or pieces of wood. Use as you would any type rubber stamp.

3. RUBBINGS

Make a copy of the design. Glue onto a sheet of tag board or posterboard. Cut out the shape and glue onto another sheet of tag or posterboard. Use dimensional paint to outline the edges of the designs and let dry. Place a piece of paper over the slightly raised design and make a rubbing of the design.

4. COLLAGE

Enlarge the design if necessary and use a variety of collage materials to decorate the interior of each design. Utilize decoupage medium to layer different papers, threads, and lightweight fabric to the design. Embellish with dimensional paint.

5. STENCILS

Copy the designs onto cardstock paper. Use an X-Acto[®] knife to carefully cut out the interior of each design. (Don't try to cut out the details on the inside of each motif - just the outside of the design.) Use stencil paint to stencil the shape onto other surfaces. Embellish with dimensional paint if desired.

6. "STAINED GLASS" PICTURES

Make a transparency copy of the design. Outline the design with PLAID Gallery Glass[®] Leading and let dry. Fill in the spaces inside the leading using PLAID Gallery Glass[®] Window Color. Tape the finished design onto a window for a “stained glass” effect.

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7. TOOLING FOIL

There are a variety of different colored “tooling foils” that are available at craft and fabric stores. The foil is thicker than aluminium foil but easy to “tool” with simple tools such as a pencil or pen. Make a copy of the design. Tape the design onto the foil. Trace over the design to transfer it onto the metal surface. For a unique look - use PLAID Gallery Glass[®] Window Color on the metal. It will give the metal an enameled appearance. Mount as desired.

8. FABRIC DESIGNS

Transfer the designs onto muslin fabric using either fabric transfer paper, pens or a technique of your choice. Use embroidery thread, yarn, fabric paint, and/or iron-on fabrics to decorate the motifs.

9. SANDPAPER DESIGNS

Make a copy of the design. Place a piece of carbon paper underneath the copy and place onto a sheet of sandpaper. Trace over the design until the design is transferred onto the sandpaper. Use chalk, colored pencils, or other media to decorate the motifs.

10. HANDMADE PAPER

There are many different books available on how to make handmade paper. It is an easy and fun activity that requires basic supplies and offers a wonderful textured finish when completed. Use handmade papers as a background surface or collage materials for the designs.

11. BOTANICAL COLLAGES

Make a copy onto a heavier cardstock paper. Select a variety of grains such as rice, beans, pasta, etc. to glue on the inside of each shape.

12. HIGHLIGHTING WITH METALLIC PAINT.

PLAID also offers a product called Tip-Pen Essentials. This is a craft tip set for use with PLAID FolkArt acrylic paints which allows for fine lines, beads, and lettering. This set is easy and fun to use. After the design has been decorated as desired, consider using acrylic paints with the Tip-Pens to add details.

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13. "PLASTER CARVINGS" AND CLAY TILES

This activity requires more supervision, but can offer two activities in one.

- a. Use a small cardboard box measuring approximately 8 1/2" X 11". Line the interior with aluminum foil. Mix a sufficient quantity of plaster of Paris and pour into the interior of the box. Allow to harden and dry. Remove the dried plaster from the box.*
- b. Place a copy of the design onto the surface of the plaster and trace over the design until it is transferred onto the plaster below. Remove the copy and use linoleum tools to carefully go over the design to further accentuate the motifs.*
- c. To make the tiles, use Original Sculpey[®] polymer clay that has been rolled to an even thickness and is the size of one plaster form. Place the clay on top of the side of the plaster that has the design and press the clay evenly and firmly onto the carved design. Remove the clay and bake as recommended on the package.*
- d. Decorate the tile as desired using Plaid FolkArt[®] Acrylic Paints.*

14. PIERCE-PATTERN PAPER

Piercing the motif with a needle will add interesting dimension and texture to the design. Use a heavy cardstock paper for this project. Tape or glue a copy of the selected motif onto one side of the cardstock paper. Place the paper onto a piece of cardboard. Use a darning needle or nail or experiment with different "piercing" tools such as tacks, needles, toothpicks, etc. that create different sizes of holes. Vary the pattern of the holes being made by changing the direction - go in circles, on the diagonal, vertically, or horizontally. Create shapes such as stars, circles, etc. within shapes.

15. HEAT TRANSFER TO WOOD CUP TRIVET

Make a reduced-size photocopy of a selected design the size of the trivet you wish to make. Place the reduced design so it faces downward onto a smooth piece of wood that fits the size of the paper. Use a very hot iron to "transfer" the copy onto the wood. Use acrylic paints to decorate the transfer. Seal the design with clear acrylic sealer to protect the design.

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16. COPY MACHINE FABRIC TRANSFER

Create your own fabric transfer on a copy machine. This is very easy and effective. All you need is an iron, freezer paper, muslin, and tape. Place a 8 1/2" X 11" piece of prewashed and ironed muslin onto a slightly larger piece of freezer paper (place the muslin on the "shiny" side of the freezer paper.) Iron the freezer paper until it adheres completely to the muslin. Cut around the edge of the muslin so the freezer paper is the same size as the muslin. Tape the edges around all sides of the muslin and freezer paper. This will help prevent peeling while the design is being printed. Select a design and place onto a copy machine and hand feed the muslin into a copy machine. The design will transfer onto the muslin. Use fabric, acrylic, and dimensional paints to decorate the design. After the paint has completely dried, remove the freezer paper and mount as desired.

17. COPY MACHINE TRANSFER TO POLYMER CLAY

This is a fun and easy way to make jewelry using Original Sculpey[®] polymer clay and a photocopy of a motif. Reduce a design to the size you desire or use one provided on the page. Roll out a piece of polymer clay that is approximately 1/8" thick and the size of the photocopy. Place the photocopy face down onto the polymer clay. Use a clean paintbrush to apply rubbing alcohol to the back side of the photocopy. Keep applying the alcohol until the paper is saturated. Let sit for at least five minutes to allow the alcohol time to dissolve the ink. Apply more alcohol and very, gently begin rubbing away the back of the paper until only the ink remains transferred onto the clay. Bake the clay according to package directions and mount onto a piece of jewelry or use as part of a collage. **DON'T FORGET TO REVERSE THE COPY SO IT WON'T BE PRINTED BACKWARDS.**



History, Language Arts, Art-RENAISSANCE

CHARACTER DEVELOPMENT STATEMENTS

Sometimes it is just plain difficult to start writing. The following collection of statements can be mixed and matched to develop a writing recipe. These can be used to enhance the writing exercises for the previous activities. When you are ready, follow the directions below to develop your own special description.

DIRECTIONS

Pick any ten statements from the following list to create a paragraph about a character of your choice. Use the Additional Details for Characterization to help you write about your character.

INTRODUCING YOUR CHARACTER

1. Write one or more sentences introducing your character by name and occupation.
2. Write one or more sentences describing your character's home or type of dwelling.

DESCRIPTION OF A CHARACTER'S FACE

3. Write one or more sentences describing your character's head shape.
4. Write one or more sentences describing your character's eyes. Include color, shape, and eyebrows.
5. Write one or more sentences describing your character's nose. Include size and shape.
6. Write one or more sentences describing your character's ears. Include size and shape.
7. Write one or more sentences describing your character's mouth. Include size, shape, and color.
8. Write one or more sentences describing your character's hair. Include color, cleanliness, length, and any facial hair such as a beard or moustache.
9. Write one or more sentences describing your character's teeth.
10. Write one or more sentences describing your character's skin. Include color and texture.

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CHARACTER DEVELOPMENT STATEMENTS

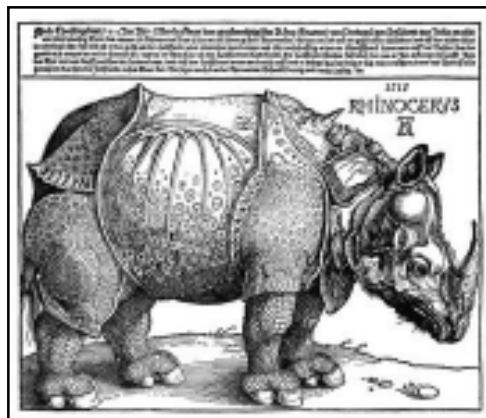
DESCRIPTION OF A CHARACTER'S CLOTHING

11. Write one or more sentences describing your character's tunic or skirt. Include size, color, and texture.
12. Write one or more sentences describing your character's shirt or blouse. Include size, color, and texture.
13. Write one or more sentences describing your character's head covering. Include size, shape, and color.
14. Write one or more sentences describing your character's accessories. Include jewelry, hair ornaments, buckles, etc.



DESCRIPTION OF A CHARACTER'S PHYSICAL APPEARANCE

15. Write one or more sentences describing your character's posture. Include when sitting and walking.
16. Write one or more sentences describing your character's voice.
17. Write one or more sentences describing your character's weight and height.
18. Write one or more sentences describing your character's physical build.
19. Write one or more sentences describing what you notice first about your character.
20. Write one sentence stating your character's age.



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CHARACTER DEVELOPMENT STATEMENTS

DESCRIPTION OF A CHARACTER'S TRAITS

21. Write one or more sentences describing your character's special skills or knowledge.
22. Write one or more sentences describing your character's special magical abilities.
23. Write one or more sentences describing your character's popularity.
24. Write one or more sentences describing your character's reputation.
25. Write one or more sentences describing the things your character likes and dislikes.
26. Write one or more sentences describing your character's feelings at night.
27. Write one or more sentences describing your character's favorite saying.
28. Write one or more sentences describing your character's disposition.
29. Write one or more sentences describing your character's worst deed ever committed.
30. Write one or more sentences describing your character's verbal expressions. Include when happy, sad, scared, lonely, or surprised.

DESCRIPTION OF A CHARACTER'S DESIRES

31. Write one or more sentences describing your character's greatest success.
32. Write one or more sentences describing your character's fondest hopes and dreams.
33. Write one or more sentences describing your character's favorite foods and drinks.
34. Write one or more sentences describing your character's favorite type of music.
35. Write one or more sentences describing the qualities your character expects in a best friend.
36. Write one or more sentences describing how your character feels about children, animals, the elderly, etc.

DESCRIPTION OF A CHARACTER'S INTERESTS

37. Write one or more sentences describing your character's collections.
38. Write one or more sentences describing your character's interests.
39. Write one or more sentences describing your character's artistic talents.

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ADDITIONAL DETAILS FOR CHARACTERIZATION

CHARACTERS OF THE RENAISSANCE



TYPE

SHIP CHARACTERS

SHIPWRIGHT
SAWYERS
CARPENTER
JOINER
BLACKSMITH
COOPER
BLOCKMAKER
RIGGER
SAILMAKER
CAULKER
SCAVELMAN
MASTMAKER
COOK
CAPTAIN
GUNNER
GUNNER'S MATE
MUSKETEER
SURGEON
SHIP'S MASTER
NAVIGATING OFFICER

TYPE

GENERAL CHARACTERS

LANTERN MAKER	INFANTRYMAN
GOLDSMITH	NOBLEMAN
BRIDLE MAKER	NOBLEWOMAN
PEWTERER	PEASANT
GLAZIER	PEDDLER
LOCKSMITH	SCHOLAR
TAILOR	STANDARD-BEARER
ARMOR-MAKER	WATCHMAN
DRILL-MAKER	FISH MONGER
CUTLER	ARTIST
CANDLESTICK MAKER	BIRD SELLER
NAIL MAKER	BARBER
FILE MAKER	CLOTHIER
PIN MAKER	DRUMMER
THIMBLE MAKER	
APPRENTICE	



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ADDITIONAL DETAILS FOR CHARACTERIZATION

APPEARANCE

DANGEROUS
DIRTY
FOPPISH
GENTLE
HEALTHY
ILL
KINDLY
POOR
ROUGH
RUGGED
TOUGH

INTELLIGENCE

ABLE TO SOLVE
PROBLEMS
AVERAGE
BRILLIANT
GOOD IMAGINATION
GOOD MEMORY
MECHANICAL SKILLS
POOR MEMORY
RESOURCEFUL
SCATTERBRAINED
SLOW



EYES (SHAPE)

PROTRUDING
ROUND
SLANT DOWNWARD
SLANT UPWARD
SMALL
SLITS
SUNKEN

EYES (COLOR)

BLACK
BLUE
BLUE-GREEN
BROWN
GREEN
METALLIC
ORANGE
RED
YELLOW

HAIR

AUBURN
BALDING
BLACK
BRAIDED
CHESTNUT
DARK BLACK
GOLDEN BLOND
GRAY
LIGHT BROWN
PURE WHITE
RAGGED
RUSTY RED
SANDY BLOND
SHORT
SHOULDER LENGTH
SILVER
SOFT
STRAWBERRY BLOND



NOSE

BONY
BUMPY
HAWKLIKE
LARGE AND FLAT
MISSHAPEN
PUG
STRAIGHT AND THIN

MOUTH

FAT LIPS
LARGE
MEDIUM
PERFECTLY FORMED
SLIGHTLY RAISED AT
THE SIDES
SLIGHTLY TURNED
DOWN
SMALL
THIN LIPS

SIZE & SHAPE OF HEAD

HEART-SHAPED
LARGE
MEDIUM
OVAL
ROUND
SMALL
SQUARE
TRIANGULAR

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ADDITIONAL DETAILS FOR CHARACTERIZATION

FACIAL TEXTURE

BLISTERED
CLEAN-SHAVEN
DELICATE
DRY
FRECKLED
GNARLED
GROOMED
HAIRY (WHISKERS)
OILY
ROUGH
SATINY
SCARRED
WORK-WORN
WRINKLED

EARS

HIDDEN BENEATH HAIR
LARGE
LONG
MEDIUM
MISSHAPEN
MISSING ONE
NICELY SHAPED
POINTED
PROTRUDING
SMALL
VERY OBVIOUS



CLOTHING

BONNET
CHOPINES
COIF
DOUBLET
FARTHINGALE
LONG COAT WITH
INSET
GATHERED SLEEVES
HUNTING BOOTS
POINTED SHOES
TUNIC
UNDERGOWN
RUFF
SHORT JACKET
TRUNKS
VEIL

JEWELRY

BRIDAL CROWN
BROOCH
PENDANT
VENETIAN GOLD
EARRING



PERSONAL ITEMS

AGATE CUP
BEAKER
BELT HOOK
BONE COMB
BONE MANICURE SET
BONE-HANDLED KNIFE
BOSUN'S CALL
BUTTERFLY HEADDRESS
DAGGER
HARVESTING SICKLE
HEADDRESS
IRON BUTTONS
MAZER
METAL-FRAMED KNIFE
MIRROR
OLIVE-PICKING BASKET
POCKET SUNDIAL
SEED BASKET
STAKING Mallet
STEEPLE HAT
SWORD
TUSCAN SLIPPERS

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ADDITIONAL DETAILS FOR CHARACTERIZATION

SPECIAL TOOLS

ASTROLABE
QUADRANT
TRANSOMS
CROSSPIECES
TRAVERSE BOARD
LOG LINE
COMPASS
SANDGLASS
CROSS-STAFF
MAPS & CHARTS

ARTISTIC TALENTS

CARVING
CHARCOAL DRAWING
JEWELRY MAKING
METAL WORKS
PAINTING
POTTERY
SCULPTURE
WEAVING

INTERESTS

ANIMALS
ART
DANCING
FISHING
HISTORY
HUNTING
LITERATURE
MUSIC
POLITICS
RELIGION
SCIENCE



TRADE

SPICES
TOBACCO
POTATOES
TOMATOES
CHINESE PORCELAIN
CHINA TEA
HOT PEPPERS
GOLD & SILVER
SLAVES

AGE

ELDERLY
MIDDLE AGED
TEENAGER
YOUNG ADULT
YOUTH

PERSONALITY

TYPE

ALOOF
COURTEOUS
FORCEFUL
FRIENDLY
HOSTILE
INSENSITIVE
MODEST
PROUD
RASH
RUDE
SENSITIVE
SOLITARY

VIRTUES

BRAVE
CAUTIOUS
COWARDLY
CURIOUS
FEARLESS
FORGIVING
GREEDY
HELPFUL
LIAR
PERCEPTIVE
TRUSTING

DISPOSITION

AWKWARD
CAREFREE
COMFORTABLE
EVEN-TEMPERED
FIDGETY
GRUFF
HARSH
NERVOUS
RELAXED
TENSE
UPTIGHT



SETTING DEVELOPMENT STATEMENTS



Sometimes it is just plain difficult to start writing. The following collection of statements can be mixed and matched to develop a writing recipe. These can be used to enhance the writing exercises for the previous setting activities. When you are ready follow the directions below to develop your own special description.

DIRECTIONS

Pick any ten statements from the following list to create a paragraph on a setting of your choice. Use the

Additional Details for Settings to help you write about your setting.

INTRODUCING A SETTING

1. Write one or more sentences of introduction explaining the location and the setting you will be writing about.
2. Write one or more sentences describing the time period in history you will be describing.
3. Write one or more sentences describing the first impressions you get when seeing your setting for the first time.

DESCRIPTIONS OF A SETTING THROUGHOUT A 24-HOUR DAY

4. Write one or more sentences describing your setting in the morning.
5. Write one or more sentences describing your setting in the afternoon.
6. Write one or more sentences describing your setting in the evening.
7. Write one or more sentences describing your setting at sunrise.
8. Write one or more sentences describing your setting at sunset.
9. Write one or more sentences describing your setting during a storm.
10. Write one or more sentences describing your setting after it rains.

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SETTING DEVELOPMENT STATEMENTS

DESCRIPTION OF A SETTING'S APPEARANCE

11. Write one or more sentences describing your setting's colors when close to it.
12. Write one or more sentences describing your setting's colors when faraway.
13. Write one or more sentences describing your setting's general appearance.
14. Write one or more sentences describing your setting's reputation.
15. Write one or more sentences describing your setting's size and shape.
16. Write one or more sentences describing your setting's state of repair.
17. Write one or more sentences describing the interior and exterior of your setting.
18. Write one or more sentences describing the building materials that make up your setting.
19. Write one or more sentences describing how busy the setting is with visitors.

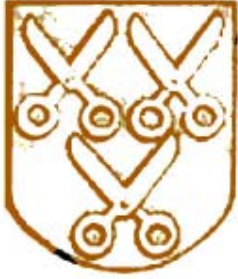
SENSORY DESCRIPTION OF A SETTING

20. Write one or more sentences describing any sound you may hear in your setting.
21. Write one or more sentences describing your setting's odors.
22. Write one or more sentences describing your setting's climate/weather.
23. Write one or more sentences describing your setting's animals.
24. Write one or more sentences describing the season of the year that your setting is currently experiencing.
25. Write one or more sentences describing the movement of your setting. (Use this statement for settings describing bodies of water such as rivers, lakes, waterfalls, etc.)



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ADDITIONAL DETAILS FOR SETTINGS



WATER

BUBBLING
CHOPPY
CRASHING
CRYSTAL CLEAR
DRIPPING
FOAMING
FROTHING
GLASSY
SMOOTH
LAPPING
MISTY WATERFALLS
MURKY
PLUNGING
RAGING
REFLECTING
SPARKLING
STEAMY
STILL
TEMPESTUOUS
THUNDERING
TRICKLING
TURBULENT
VEILS OF RAIN
WHIRLING
WHITE-CAPPED

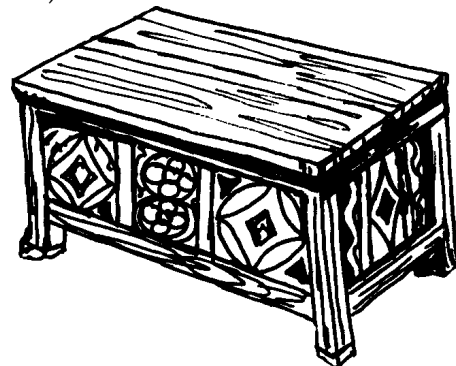
FOOD & DRINK

BEER
BRANDY
BROTH
BRUSSELS SPROUTS
BUTTER
CHICKEN
DRIED RAISINS
GRAPES
GRUEL
FISH
HONEY
LEEKs
MILLET
MUSHROOMS
ORANGES
SMOKED FISH
SMOKED MEATS
STEW
TEA
TUBERS/ROOTS
VENISON
WINE
YAMS
ZAFFERANO (COLORED
JELLIES)
SALTED OXEN
ROASTED STAG
FEGATELLI (LIVER SAUSAGE)
BLACK PUDDING



INN FEATURES

THATCHED ROOF
STUCCO WALLS
ROARING FIRE
STONE WALLS
SLEEP IN CLOTHES ON
LARGE BENCHES
SHARE FEATHER BEDS
FIDDLERS IN MAIN DINING
ROOM
QUESTIONABLE PEOPLE
COLORFUL INN SIGNS
TWO MEALS SERVED
DURING THE DAY
SHARED MEAL TABLES &
TRENCHERS
LONG WOODEN BOARDS
WITH BREAD



History, Language Arts, Art-RENAISSANCE

ADDITIONAL DETAILS FOR SETTINGS

WEATHER

BLUSTERY
CHILLY
DAMP
DELUGE
DRENCHER
DRIPPY
DRIZZLE
RAW
SHOWER
SNOWING

SOUNDS

BARK
BAY
BELLOW
BLAST
BLEAT
BRAY
BUBBLING RIVER
BUZZ
CACKLE
CAW
DRUM BEAT
HISSING SNAKE
HOOT
HOWL
HUM
ROAR
RUMBLE
SCREECH
SHRIEK

APPEARANCE OF THINGS

BUBBLING
CLEAR
CLOUDY
GLOWING
RIBBONED
LUMINOUS
OILY
RAINBOW
LAYERED
SMOKY
TRANSPARENT
VAPOROUS
WATERY



FLAVORS

BUTTERY
GARLIC
HOT
LEMON
ONIONS
PEPPERY
SALTY
SOUR
SPICY
SWEET
TANGY
TART

ODORS

ACIDIC
DANK
EARTHY
METALLIC
MOLDY
NOXIOUS
ROTTING
SALTY
SICKLY SWEET
SMOKY
STALE
SULFUROUS
SWEATY



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ADDITIONAL DETAILS FOR CHARACTERIZATION

GENERAL DETAILS ABOUT THE RENAISSANCE

ASTROLABE
QUADRANT
TRANSOMS
CROSSPIECES
TRAVERSE BOARD
LOG LINE
COMPASS
CROSS-STAFF
MAPS & CHARTS
SCROLLS
REAMS OF SCHOLARLY WORKS
CROSS
GARLIC BRAIDS
CHICKEN ROASTING ON SPITS
BUBBLING CALDRONS
ROARING FIRES
COPPER POTS & UTENSILS
BROCADES
MOSAICS
ENAMELED DETAILS
GOLD LEAF
THATCHED ROOFS
COCKROACHES
RANCID STREET GUTTERS
PUTRID SMELLS
NOXIOUS FUMES
SWEATY PEOPLE
FILTHY KITCHENS
ROUGH HEWNED WOOD TABLES
ROWDY LAUGHTER
MEN WITH STUBBLE BEARDS
STENCH
OX-HIDE BUCKETS
STEEL AXES
WHEELBARROW

LINEN HANGING OUT OF WINDOWS TO DRY
WOOD-PLANKED FLOORS
GRATES ON WINDOWS
WINDOW LATCHES
WINDOW SHUTTERS
SMALL SHOPS
NARROW STREETS
OIL PAINTINGS
WOOD-PANELED ROOMS
HIGH CEILINGS
ORNATE METALWORK
INCENSE FILLED ROOMS
METAL GRATES
GLAZED GLASS PANES
CLAMBERING HORSE HOOVES
PEELING PLASTER WALLS
HEAVILY CARVED FURNITURE
FLEA-INFESTED BEDS
STRAW-FILLED MATTRESSES
MOSAIC FLOORS
HEAVY DRAPES
INLAID WOOD
CHANDELIERS
ECHOING ROOMS
DRAFTY & DAMP
ROLLING HILLS
LUSH MEADOWS
WATER FOUNTAINS & WELLS
STOVES WITH CERAMIC TILES
WINE COOLERS
STUDY TABLES
WOODEN BUCKETS CIRCLED WITH IRON RIB
JEWELLER'S SCALES
TWEEZERS
BOX OF WEIGHTS
SPRING-DRIVEN METAL CLOCK