Mosaic Construction Paper Collage

Name:_________________

STEP ONE: CHOOSE of
the following subject matter
to acquire a photograph to
work with for this project:

- Portrait
- Still life
- Landscape

STEP TWO: SKETCH out
on the enlarged paper
lightly the outline of all
forms. (See samples on
reverse)

STEP THREE: THINK
about how you will break
down the image into a
series of little square
sections. (i.e. mosaic
squares)

STEP FOUR: CUT
pieces of coloured
construction paper
using scissors to
simulate the different
tones and shades of
each colour that
appears in your
photograph. (i.e. value
and contrast)

STEP FIVE: GLUE the
various small squares
of different tones and
shades on the enlarged
paper provided with
glue sticks.

STEP SIX: REFLECT
on your are finished
work by answering the
attached sheet –
Researching Mosaics
Questions.

Justinian I, Emperor of the Byzantine Empire,
Detail of a portrait in the Basilica of San Vitale, Ravenna 527 A.D.
MOSAIC SAMPLES (OUTLINES)

Chris Hom

Jill Waffner
A FRACURED HISTORY OF MOSAICS

Mosaic art, or pittra per l’eternita (painting for eternity) has a rich history as one of the world’s most durable art forms. Examples from the ancient era have withstood the elements and centuries of mistreatment. Because of the dedication required by their artisans, many mosaics contain religious themes commissioned for cathedrals and mosques, but they have also been used as floors, walls and altars.

Mosaics have commonly followed the artistic styles of their day. Some were decorative patterns but many were figurative and conveyed a message or told a story.

Traditionally, the tesserae (individual pieces of mosaic material) were cut and arranged in shapes that helped form the contours of each image. In the ‘new renaissance’ of the 21st century, the merging of this ancient craft with modern techniques has brought about a stunning new art form with a history of its own.

Photographic Processes (1973)

1973 saw the arrival of some of the first photographic mosaic processes when Leon Harmon of Bell Labs wrote an article for Scientific American in November 1973, titled “The Recognition of Faces”. This portrait of Lincoln was included in the article as a demonstration of the minimal conditions to recognize a face.

Gridded mosaics (1970s)

In the 1970’s, American artist Chuck Close began working on mosaic paintings featuring small images on a precisely defined grid. Although he was clearly influenced by the impressionist movement, some of his work seems to be inspired by computer-generated imagery.
Full Tonal-Range Mosaics (1976)
Inspired by Harmon, Salvador Dali, created this famous image of Lincoln in 1976. He used the same tiled image of Lincoln as Harmon but Dali made the tiles pictures themselves.

Notice how Lincoln’s face is made up of pictures with full tonal ranges; perhaps the earliest example of this technique. The nude taking up several tiles is Dali’s wife Gala and, if you look closely, you’ll notice that one of the tiles is Harmon’s grayscale image of Lincoln.

Note how Gala has been placed as an object over a background of tiles. Many of Dali’s works deal with some aspect of visual perception, so it is not surprising that after seeing Harmon’s tiled image he was to extend it in his own way. If not the first, this is certainly the most well known image made from other images. Dali worked from Harmon’s tiled picture and not the original picture of Lincoln.

Computer Mosaics (1990s)
Perhaps the earliest example of making a tile more than a single pixel came from an artist toying with Adobe Photoshop™’s commercially available program. Photoshop, a staple tool of digital artists, enables the user to manipulate pictures.

Perhaps the earliest example of a photographic computer mosaic is this 1994 image created by Dave McKean for Vertigo/ DC comics.

Custom Software (1996+)
Customized computer software that specializes in making mosaics wholly from tiled digital photographic pictures is a fairly recent arrival. Rob Silvers was the first artist to achieve wide commercial success with the process he developed while a student at MIT’s Media Lab, and his posters and limited edition artworks have sold for tens of thousands of dollars.
1. What is Mosaic Art?

Select one historical mosaic and identify the formal, expressive and technical qualities of the work.

Formal Qualities:

Expressive Qualities:

Technical Qualities:

2. What do you think is the original purpose of the historical mosaic was?

3. Identify sensory, formal, expressive, symbolic, and technical qualities in your own mosaic and make specific connections to historical mosaic(s) studied.

Formal Qualities:

Symbolic Qualities:

Expressive Qualities:

Technical Qualities:

Connections to historical mosaic(s) studied:

4. Describe the stages of the design process (research, conceptual sketches, experimentation, revision(s)) followed in the creation of your mosaic:

5. What do you think was the most successful part of your work and why?

6. What do you think was the least successful part of your work and why?

7. If you had to do this project again, what changes would you make to your work and why?
<table>
<thead>
<tr>
<th>Achievement Criteria</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Thinking/Inquiry</strong></td>
<td>Work does not meet assignments expectations for this category. Incomplete.</td>
<td>Concept is unclear and/or weak. Meaning or ideas conveyed are not on par with student grade level.</td>
<td>Concept is slightly unclear and/or weak. Meaning or ideas conveyed are below expectations for student's grade level. Applies some of the elements &amp; principles of design while composing work.</td>
<td>Concept is clear and valid. Meaning or ideas conveyed are on par with student's grade level. Applies considerable elements &amp; principles of design while composing work.</td>
<td>Concept is clear and strong. Meaning or ideas conveyed are above expectations for student's grade level. Applies substantial elements &amp; principles of design while composing work.</td>
</tr>
<tr>
<td><strong>Knowledge/Understanding</strong></td>
<td>Work does not meet assignments expectations for this category. Incomplete.</td>
<td>The completed work is largely unoriginal and not creative in execution. Many exemplars of similar work exist.</td>
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<tr>
<td><strong>Creativity &amp; Originality</strong></td>
<td>Work does not meet assignments expectations for this category. Incomplete.</td>
<td>Composition is unbalanced. Little thought has been given to the placement of elements &amp; principles on the page, or to the correct ratio of positive to negative space.</td>
<td>Composition is semi-balanced. Some thought has been given to the placement of elements &amp; principles on the page and the correct ratio of positive to negative space.</td>
<td>Composition is balanced. Adequate thought has been given to the placement of elements &amp; principles on the page and the correct ratio of positive to negative space.</td>
<td>Composition is balanced. Much thought has been given to placement of elements &amp; principles on the page and the correct ratio of positive to negative space.</td>
</tr>
<tr>
<td><strong>Clarity &amp; Accuracy</strong></td>
<td>Work demonstrates no areas of extreme black or white. The composition does not contain sufficient value to reflect three dimensionality.</td>
<td>Work demonstrates few areas of extreme black or white. The composition is grey overall or contains minimal value to reflect three dimensionality.</td>
<td>Work demonstrates some effectiveness in demonstrating the process of following procedures and skill development.</td>
<td>Work demonstrates exact and balanced amounts of extreme blacks, whites &amp; greys. The composition contains balanced value to reflect three dimensionality.</td>
<td>Work demonstrates superior effectiveness in demonstrating the process of following procedures and skill development.</td>
</tr>
<tr>
<td><strong>Demonstration of Skill Development &amp; Following Procedures including Clean Up</strong></td>
<td>Work does not meet assignments expectations for this category. Incomplete.</td>
<td>Student demonstrates limited effectiveness in demonstrating the process of following procedures and skill development.</td>
<td>Student demonstrates some effectiveness in demonstrating the process of following procedures and skill development.</td>
<td>Student demonstrates considerable effectiveness in demonstrating the process of following procedures and skill development.</td>
<td>Student demonstrates superior effectiveness in demonstrating the process of following procedures and skill development.</td>
</tr>
<tr>
<td><strong>Application of shapes, Neatness &amp; Completion</strong></td>
<td>Incomplete.</td>
<td>The submitted work appears obviously incomplete. Much more effort could have been included: time has obviously been mismanaged. Poor application of shapes, not neatly applied.</td>
<td>The submitted work appears slightly incomplete. Some additional effort could have been included: time has been slightly mismanaged. Somewhat neat application of shapes, somewhat neatly applied.</td>
<td>The submitted work appears neatly applied. Good application of shapes – neatly applied.</td>
<td>The submitted work appears slightly complete. Some additional effort could have been included: time has been slightly mismanaged. Superior application of shapes – neatly applied.</td>
</tr>
<tr>
<td><strong>Communication</strong></td>
<td>Work demonstrates limited degree of clarity and accuracy in collage techniques and arrangement of shapes.</td>
<td>Work demonstrates some degree of clarity and accuracy in collage techniques and arrangement of shapes.</td>
<td>Work demonstrates considerable degree of clarity and accuracy in collage techniques and arrangement of shapes.</td>
<td>Work demonstrates high degree of clarity and accuracy in collage techniques and arrangement of shapes.</td>
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<tr>
<td><strong>Clarity and Accuracy: Collage Techniques And Arrangement of shapes</strong></td>
<td>Incomplete.</td>
<td>Work demonstrates limited degree of clarity and accuracy in collage techniques and arrangement of shapes.</td>
<td>Work demonstrates some degree of clarity and accuracy in collage techniques and arrangement of shapes.</td>
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A1: The Creative Process: apply the creative process to create a variety of art works, individually and/or collaboratively;
A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works (e.g., in small groups, use brainstorming, research, concept webs, and ormind maps to generate original and imaginative ideas; filter their ideas to select a suitable one to serve as the basis for their art work; use notes and or thumbnail sketches to help them develop clear and flexible plans that show attention to detail; revise their plans on the basis of peer- and self-assessment)

A1.2 use experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, printmaking, and mixed media (e.g., experiment with a variety of materials/media, techniques, and tools to find ones that are appropriate for their planned art work; reflect on their preliminary work and on feedback from their peers before revising their art work)

A1.3 document their use of the creative process in a portfolio (e.g., include evidence of their conceptual, creative, and technical skills; include thumbnail sketches, checklists, and or graphic organizers to show evidence of experimentation, reflection, and revision), and refer to this portfolio to reflect on how effectively they have used the creative process

A2. The Elements and Principles of Design: apply elements and principles of design to create artworks for the purpose of self-expression and to communicate ideas, information, and or messages;

A2.1 use various elements and principles of design to create art works that express personal feelings and or communicate emotions to an audience

A2.2 apply elements and principles of design as well as art-making conventions to create art works that communicate ideas, information, or messages, and or that convey a point of view on an issue

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

B1.2 identify and describe the elements and principles of design used in their own art works and the works of others, and describe their effects (e.g., how line, colour, and shape are used to create emphasis, mood, and or movement)

B1.3 explore and interpret a variety of art works, both historical and contemporary, to identify and describe their purpose and style, the materials used, and the meanings the works convey

B1.4 use a variety of strategies (e.g., peer- and self-assessment, formal critiques, feedback and reflection following public displays) to identify and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works

B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect personal values;

B2.1 identify and describe the function of various types of art works (e.g., graffiti, propaganda art, religious art, satirical works; works that focus on personal narrative or anthropological study) in past and present societies

B2.2 identify and describe ways in which various art works reflect the societies in which they were created

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C1.1 use appropriate terminology related to elements and principles of design when creating and analysing art works (e.g., when comparing the use of line, colour, shape, and contrast in African textiles with those in medieval illuminated manuscripts; when demonstrating or describing how to create an area of emphasis using colour, contrast, and shape)

C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works (e.g., dry brush; layering; pinhole camera; washes; techniques and tools used to create flipbooks, illuminated manuscripts, mosaics, stained glass works)

C1.3 identify and describe the stages of the creative process and the critical analysis process (e.g., how reflection relates to the other stages of the creative process)

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C2.1 demonstrate an understanding of a variety of techniques that artists use to achieve specific effects (e.g., the use of atmospheric perspective to create the perception of depth, the use of additive and subtractive sculpture to explore space and form, the use of layering to provide a sense of dimensionality)

C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.

C3.2 demonstrate an understanding of safe and conscientious practices associated with the use of materials, tools, and technologies in visual arts, and apply these practices when creating and or presenting art works (e.g., use appropriate precautions when dealing with hazardous materials; adopt protective measures when using sharp tools; keep their work space clean and free of physical and other hazards; demonstrate respect for classroom facilities, tools, equipment, and technological devices)