

KNOW WHAT IT MEANS
LESSON ONE: BRICKS AND MORTAR
WHAT ARE NEW ORLEANS HOUSES MADE OF?

MAIN ACTIVITY & REFLECTION QUICK GUIDE

PLEASE REFER TO COMPLETE LESSON PLAN IN KIT NOTEBOOK

MATERIALS & PREPARATION

- 12x18 White Drawing Paper
- Assorted Colored Construction Paper
- Scissors
- Pencils
- Glue
- Rulers
- Markers or Crayons

KNOW WHAT IT MEANS RESOURCES

- 7 Laminates (8 x 11) – SET 1
- Book: *New Orleans Houses*, Lloyd Vogt

MAIN ACTIVITY

Note: Make the listed resources available during the activity to provide examples as needed.

DESIGN YOUR HOUSE

This is your opportunity to be the *architect*, and design your own house:

1. Using a 12x18 sheet of white paper, draw a large rectangle to represent the front of your house. The rectangle can be horizontal (sideways) or vertical (up and down) – it's your choice.
2. Looking at the examples of New Orleans Houses, draw just the shape of a roof on top of your rectangle. It can be pointed or flat, tall or short.
3. Choose places for your windows and doors. Be sure to include some shutters and consider using some interesting shapes. Try to use both *geometric* and *organic* shapes in your design but keep the shapes simple.

CHOOSE BUILDING MATERIALS

1. Choose a color of construction paper for your house.
2. Fold your paper carefully in half "hamburger" or short ways.
3. Fold it the same way again to make it a skinnier rectangle.
4. Fold it two more times until you have a long, skinny strip.
5. Unfold and cut along the lines.
6. Now decide if your house is made of bricks or wood and cut the strips accordingly.

KNOW WHAT IT MEANS
LESSON FOUR: MEMENTOS OF THE RIVER
NEIGHBORHOOD COLLAGE

MAIN ACTIVITY & REFLECTION QUICK GUIDE

PLEASE REFER TO COMPLETE LESSON PLAN IN KIT NOTEBOOK

MATERIALS & PREPARATION

- 9x12 construction paper for background
- Unlined paper for sketching houses
- Scraps of assorted paper: newspaper, magazines, postcards, old books
- Scissors
- Pencils, Pens
- Markers
- Glue

The more varied types of paper you have for this activity, the better. You may want to ask students to bring materials from home.

KNOW WHAT IT MEANS RESOURCES

- 7 Laminates (8.5 x 11) – SET 1.1
- Book: New Orleans Houses, Lloyd Vogt

MAIN ACTIVITY

IDENTIFY SHAPES OF NEW ORLEANS HOUSES

1. Look at the pictures of different styles of houses provided in the kit (laminated sets and reference materials).
2. As you are looking at the houses, think about how they break down into shapes. For example, looking at the front of a shotgun you would see a square or rectangle with a triangle on top.

CREATE A COLLAGE OF THE HOUSES ON YOUR BLOCK

1. Think about the houses on your block. Are they all the same? Are some single-storied and others two stories? Take a few minutes to sketch the shapes of the houses on your block on the unlined white paper.
2. Using different types of paper for each house on your block cut out the shapes that make up each house.
3. Glue the shapes onto the construction paper in the same order as the houses on your block.
4. Add detail such as windows, doors, transoms, brackets, shutters, chimneys, roof vents etc. Final details can be added with pen, pencil, or markers.
5. When you are finished with your street you can write the name of your street on the sidewalk or on a sign. Does your street have the name nailed onto a pole on a piece of white metal with vertical letters? Or does it have a blue and white or black and white metal sign with horizontal letters?

KNOW WHAT IT MEANS
LESSON TWO: IT'S ALL IN THE DETAILS!
ARCHITECTURAL DETAILS OF NEW ORLEANS HOUSES

MAIN ACTIVITY & REFLECTION QUICK GUIDE

PLEASE REFER TO COMPLETE LESSON PLAN IN ACCOMPANYING NOTEBOOK

MATERIALS & PREPARATION

- Styrofoam meat trays trimmed of the sloping edges*
- Pencils
- Paper for sketching
- Paper for printing on
- Tempera paint
- Paint-brushes

*Stop by a grocery store meat department and ask for clean, unused, meat trays. An alternative material for making the print is pink Styrofoam insulation available at home improvement stores (\$7-8 per large sheet). It will need to be cut down by an adult with an exact-o knife.

KNOW WHAT IT MEANS RESOURCES

- 7 Laminates (8.5 x 11) – SET 1:2
- Book: New Orleans's Favorite Shotguns, Preservation Resource Center

MAIN ACTIVITY

Note: Make the listed resources available during the activity to provide examples as needed.

SKETCH A DESIGN OF A NEW ORLEANS HOUSE

1. On a sheet of white paper, draw a sketch of your idea of a great New Orleans house. Be sure to add some of the architectural details we have mentioned. Think about the shapes you are using and try to draw some organic shapes and some geometric shapes.

**Lesson Adjustment: This activity could also focus on one architectural detail, rather than an entire house.*

CREATE A PRINTING PLATE

1. After you've drawn your house and are satisfied with your design, get ready to transfer your drawing to your Styrofoam using a pencil.
2. DO NOT sharpen the pencil. Simply look carefully at your first design and draw it again on the Styrofoam pressing down a bit to leave an indentation. The idea is to press hard enough to "carve" the lines into the foam, but not so hard that you leave a hole in it. Be sure to get all of the details right. *Remember that the image will be reversed when it is printed, so if you put a letter or number on your drawing it will be backwards.*
3. If you have more ideas, you may add them, but remember - you can't erase on Styrofoam. What's carved in there is there for good!

PRINT

1. After you have carved your design in the Styrofoam, choose a color of paint for your print.
2. Make sure the black construction paper you are using for your print is nearby.
3. Using a big brush, paint your Styrofoam printing plate almost to the edge. Make sure all of the areas you carved are painted. Paint quickly so that the paint does not dry, but try to avoid making big “lakes” of paint on the printing plate. You want a thin layer of wet paint and may have to blot the image once on a tester sheet before making the final print.
4. Have a grown up help you if you need to on this step. Lift the painted printing block by the edges and turn it over CAREFULLY and lay it on the black paper.
5. Without sliding the printing plate, press down firmly all over the surface of the Styrofoam. DO NOT BEAT ON IT; just press down firmly.
6. Hold down the paper and lift the block.
7. If your first print was not successful, try to figure out why and make another print that might work better. The purpose of using printing plates in making art is to make several prints of the same image- the beauty of printing plates is that they can be used again and again!

REFLECTION

Pair students or display all work in the classroom so that students can share their work. Guide discussion around the finished houses:

Focus on one print:

What do you notice about this house? What stands out to you?

What choices were made in its design?

Do you see any *geometric* or *organic* shapes?

Let's focus on architectural details. What do you see? (brackets, columns, shutters, gingerbread details?)

Compare prints:

What is different between/among these houses?

Where are there similar choices in design? Where are there different choices?

Reflect on the process:

What was the most challenging part of this activity? What part made you feel the best? If you were to do this activity again, what would you do differently?

Connect to your world:

What kinds of architectural details do you notice in this building? In your home? In your neighborhood?

**KNOW WHAT IT MEANS
LESSON THREE: IRON WORK
POSITIVE AND NEGATIVE SPACE**

MAIN ACTIVITY & REFLECTION QUICK GUIDE

PLEASE REFER TO COMPLETE LESSON PLAN IN KIT NOTEBOOK

MATERIALS & PREPARATION

- Unlined paper for sketching design
- Construction paper of two contrasting colors, one half sheet (9"x6"), one full (9"x12")
- Scissors
- Glue

KNOW WHAT IT MEANS RESOURCES

- 7 Laminates (8.5 x 11) – SET 1:3

MAIN ACTIVITY

Note: Make the listed resources available during the activity to provide examples as needed.

CREATE AN IRONWORK DESIGN

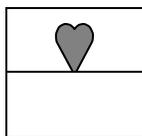
1. Find an image that appeals to you from the ones provided in Set 1:3 to use as a starting point.
2. On a sheet of unlined paper practice drawing designs and different shapes. There are leaf designs, stars, hearts, birds, and even letters within some ironwork. You can use these images or make up your own.
3. When you are satisfied with a design, transfer the image (draw it again) onto the half sheet of construction paper (9"x6"). Draw the image in the middle of the sheet along the bottom of the 9" length. Figures should be closed, with no open ends (a "bubble" figure).



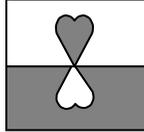
4. Cut out the shape(s) without cutting into either the shape itself or the paper surrounding it.



5. Choose a contrasting color for your next sheet of construction paper (9"x12"). Contrasting colors are colors that are opposite of each other on the color wheel.
6. Fold the full sheet (9"x12") in half along the 9" length to determine the center of the sheet.
7. Arrange the piece(s) that you cut from the half sheet along one side of the fold.



- Place the remaining pieces (that the design was cut from) on the opposite side of the fold. You now have a positive image on one side of the full sheet and a negative image on the other



- Glue all the parts down.

The images can be as simple or complex as the student likes. It is always a good idea to start off simple and work your way up. After they try a basic shape and get the general idea of the project, they might want to experiment with more complex designs. They may also try and incorporate their initials into the 'ironwork', mimicking the Baroness Pontalba.

REFLECTION

Pair students or display all work in the classroom so that students can share their work. Guide discussion around the finished pieces:

Focus on one piece:

Where do you see positive space? Negative space?

What is the effect of contrasting colors in the final piece?

Compare pieces:

Ask students to choose two pieces and "trace" them in the air from their place in the room. What are the differences in shapes used? Which shapes are organic and which are geometric? Where does the design move from positive to negative space?

Reflect on the process:

How did you bring your own ideas to the ironwork design? What types of shapes did you incorporate? Did you include a "signature" shape or initials?

Connect to your world:

How do you imagine that the role of a blacksmith changed over time? Why do you think that is?

Are there examples of ironwork in your neighborhood? At your house?

KNOW WHAT IT MEANS
LESSON FOUR: MEMENTOS OF THE RIVER
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6. What if you could still see the checkerboard pattern of the different colored ballasts that made the cobblestone street? What if your street was still made out of dirt? What would be a good paper for dirt? Maybe a brown paper grocery bag that had been wrinkled would be good.

REFLECTION

Display all work in the classroom so that students can share their work.

Take a few moments to notice shapes, details, and similarities and differences in the houses on the streets where students live. Ask students to identify kinds of New Orleans houses and other lesson vocabulary in the discussion.

Allow students to tell the rest of the class about the street where they live.

**KNOW WHAT IT MEANS
LESSON FIVE:
ELYSIUM- CITY OF THE DEAD**

MAIN ACTIVITY & REFLECTION QUICK GUIDE

PLEASE REFER TO COMPLETE LESSON PLAN IN KIT NOTEBOOK

MATERIALS & PREPARATION

- White, unlined paper
- Pencils
- Ball point pens, blue or black

KNOW WHAT IT MEANS RESOURCES

- 11 Laminates (8.5 x 11) – SET 1:4

MAIN ACTIVITY

Note: Make the listed resources available during the activity to provide examples as needed.

CREATE A VALUE SCALE

1. A value scale is a gradual darkening of colors. For this scale we will use a pencil.
2. Draw eight boxes of the same shape- they don't have to be perfect. Line them up one after the other.
3. In the first box, draw as hard as you can with your pencil. In the last box, draw as lightly as you can. Now fill in the remaining boxes gradually trying to make the shades different in every box. The amount of pressure you put on your pencil will determine how dark the mark will be. You can start from the darkest or the lightest. You want each box to be different.
4. Another way to fill in your boxes is through cross-hatching. Cross-hatching is when you make lots of little X's to fill a space, much like the X's on Marie Laveau's grave.
5. After you have made a value scale in pencil, try making one in ballpoint pen. Is it easier or harder to make the variations?
6. Now look at the photographs of the tombs. What shapes make up the tombs? What shape makes up the roof? What other details do you see?
7. Draw the basic shapes of the tomb. Use your value scale to determine light and dark. Remember- a building in the sun or rain will not be all one color. In some places there will be shadow.
8. After you draw the basic shape, shade in the areas where you see shadow. You can add trees, ironwork, or statues to your drawing.

REFLECTION

Pair students or display all work in the classroom so that students can share their work. Guide discussion around the finished tombs:

Focus on the tomb:

What do you notice about this tomb? What stands out to you?

What shapes are incorporated in its design?

What kinds of details are added?

How would this tomb look at different times of the day?

Where would (choose one area of the drawing) this part fall on the value scale?

Compare and contrast tombs:

What is different between/among these tombs?

Where are their similar choices in design? Where are there different choices?

Connect to your world:

Why do you think people around the world are so drawn to New Orleans cemeteries? What makes them so interesting?