



1st Grade: SEPTEMBER

The Blue Vase

Paul Cezanne

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 Funded by the John and Frances Beck Foundation, Chicago, Illinois
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About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Paul Cezanne

Paul Cezanne was born in 1839 in Aix-en-Provence which is located in the south of France near the Mediterranean coast. Despite being raised in an affluent family and enjoying an easy life-style, Cezanne emerged from childhood a hypersensitive and repressed young man, often fearful of his father. As an adolescent he studied law and attended drawing classes in his home town. Cezanne's early experience with art created a strong desire to move to Paris and become a painter—an idea that was not well accepted by his banker father. In time Cezanne gained some financial support from his father to paint. As he ventured into the world and began his career as a painter, repercussions from Cezanne's troubled childhood presented themselves. Psychological conflicts played out in violent outbursts, depression and isolation. Cezanne constantly experienced feelings of insecurity and incompetence despite success as a painter.

Cezanne's work shifted in style throughout the duration of his life. Early expressionistic work executed in Paris (1865-70) was dark and rough with dramatically violent or fantasy themes. He applied paint with a palette knife in heavy thick strokes capturing the emotion of both the subject matter and the artist. This work was often dismissed, leaving Cezanne feeling defeated, however in time and with encouragement and guidance from fellow artist Camille Pissarro, Cezanne began an artistic encounter with nature, which made a significant impact on Cezanne's work. As a result, Cezanne identified himself with the Impressionistic painters who appreciated the role of the brushstroke of color and of the interpretation of light cast on an object. A distinctive quality of Cezanne's work which set him apart from other Impressionistic painters however, was his perception of solidity and durability. In other words, objects were placed on the canvas with a sense of architectural consideration to insure balance. Objects outlined in black took on a flat two-dimensional appearance. Brushstrokes and color gave weight to objects. This relationship between the "solid and durable"^{1,2} (form and structure) was the overarching focus of Cezanne's work and the distinctive quality that set his work apart from others.

Paul Cezanne is identified with fellow artists Henri de Toulouse-Lautrec, Georges Seurat, Paul Gauguin, Edgar Degas and Vincent Van Gogh in the Post-Impressionist group (1880-1910),

those whose art advanced beyond the constraints of Impressionism. They developed their own style, and while very different from one another, were extremely influential.

Living on an inheritance from his father, Cezanne spent the last twenty-eight years of his life in isolation near his childhood home where he continued to paint. Later works included still life paintings, figures and landscapes. Some give Cezanne credit for laying the ground work for modernism, including cubism. Cezanne died on October 22, 1910 at a time when his work was publicly recognized and accepted across Europe as worthy.

About the Art

The Blue Vase was painted between 1883 and 1887 at a time when Cezanne was in his late 40s. It was painted with oil on canvas and measures 24 x 19 5/8 inches in size. The painting is part of the collection at Musée d'Orsay, Paris.

Most of the paintings executed by Cezanne fall into the genre of still life and were usually painted in his studio using props. In *The Blue Vase*, a modest blue vase with a casual bouquet of flowers is placed in the center foreground with an orange next to its base. Two additional oranges are positioned to the right of the vase and share the same horizontal line of the single orange and vase. This horizontal line runs parallel to the bottom edge of the canvas. A scalloped-edge plate sits behind the vase just a bit to the right and appears to hold some food—perhaps a section of orange. A tall bottle, almost matching the height of the flowers, sits to the left side of the vase. The left side of the bottle is cropped off the canvas. While the bottle is unidentifiable, it most likely is a wine bottle. An additional object on the table takes the shape of an ink bottle. The overall placement of objects is very formal, positioned with a great deal of intentionality following vertical and horizontal lines.

In counter balance to the placed objects is the wonderful addition of the obvious diagonal line that runs along the wall behind the vase. The informal arrangement of flowers serves to break up the stiffness of the table setting. The diagonal leaves and stems offer the eye a line of interest—a pleasant journey. The circular outlines of the oranges and plate add to the softness as well.

Cezanne chose to use pure, intense colors—yellow, orange, red, blue, and green, to bring intensity and brightness to this work. In addition, the use of graduated tones such as the grey-blue on the background wall adds substance to the work and anchors the brighter colors. The large vertical area taken up by the vase is dominant, pulling the eye of the viewer to it and then shifting the eye upward into the bouquet.

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PRINCIPLES OF DESIGN

- Repetition: Imagery repeating pattern
- Variety: Contrast/variation
- Rhythm: Issues of eye movement
- Balance: Even visual weight
- Emphasis/Economy: Dominance/minimalism
- Proportion: Compare size relationships

COMPOSITION

- Symmetrical: Mirrored imagery
- Asymmetrical: Random placement
- Radial: Mirror image from center point
- Repetition: Repeating pattern, motif

ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Shadow* by Marcia Brown
- *Once a Mouse* by Marcia Brown
- *Hiroshima No Pika* by Toshi Maruki,
- *Daughter of Earth* by Gerald McDermott
- *Stevie* by John Steptoe

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- Stokstad, Marilyn. *Art History, Volume Two*. New York. Harry N. Abrams, Inc. 1995: 1024
- Wood, James N. *Impressionism and Post Impressionism in The Art Institute of Chicago*. Chicago, Illinois: The Art Institute of Chicago. 2000

Observing *The Blue Vase* takes the viewer into Cezanne's concern for the stability and durability of composition. He sets up the "architecture" of the composition by strategically placing objects in a grid of horizontal and vertical lines. He weighted his objects with the use of bold true colors, outlining many of them in a darker color for additional weight. *The Blue Vase* is about balance and weight and offers the viewer a wonderful opportunity to enjoy the captured moment.

Directed Observation

Show students an image of *The Blue Vase* and tell them it was painted by Paul Cezanne. Invite students to quietly study the work, then encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. What do you see in this painting?
2. What room in the house might this be?
3. Can you explain what time of year this might be?
4. Where do you think Cezanne got these flowers? How can you tell?
5. What kinds of lines and shapes do you see in this painting? Where are they?
6. What colors did Cezanne use? How do the colors make you feel? How would it change if Cezanne used softer colors?
7. Describe the objects in the front, middle and back of the painting. How can you tell their placement?
8. What do you think is the most important object in this painting? What has the artist done to tell you that?
9. If you were to add another flower to this painting, where would you put it? Why?
10. Provide floral paintings by a few additional artists such as Monet and Van Gogh. Invite students to compare and contrast the different styles. Notice the special things Cezanne did to his painting to make it look different from other painters.
11. Of the different styles (above), whose painting do you like best and why?
12. What would you like to know about Paul Cezanne?
13. Why do people paint still lifes?
14. If you were to paint a still life, what objects would you put in your painting?
15. Do you like this painting? Why or why not? Would you hang it in your house?

Things to do

1. Play "20 Questions" where students ask the teacher "yes" or "no" questions about the artist to gain additional information.
2. Pretend you are Cezanne. Have students interview you to learn about Cezanne.

3. Think about the painting, *The Blue Vase*, and then write a story about it. Consider the person/people who might live in this house and what their day is like. Where did the flowers come from? What do you see, hear, smell, taste, or touch?
4. Imagine Cezanne's painting in a different light. How would the feeling of the painting change? Use a lamp to shine on a small still life. Ask students to describe the changes that take place as the light source shifts.
5. Visit a flower shop and examine the colors and shapes of flowers or take a walk to view flowers outdoors. Smell the different flowers. Create small sketches of the flowers. Chose one of your sketches and create a painting from it.
6. Name and describe different flowers you know and then write a haiku about your favorite flower.
7. Take a photograph of a vase of flowers and use it as a reference to develop a painting.
8. Create a story about flowers. Illustrate your story on paper.
9. Consider the uses of flowers. When do people give or receive flowers? How are they used for decoration? If you could give a beautiful bouquet of flowers to someone, what kind of flowers would you give, to whom would you give it and why? Draw a picture of a bouquet.
10. Pull together some of your favorite objects and set up your own still life. Outline objects with a dark color to add weight to each object, then fill in the outlined spaces with various colors.
11. Gather some flowers and put them in a vase. Paint the flowers in the vase. You can try painting the flowers in true colors using only primary and secondary colors. Tint colors with white to lighten them. Add black to colors to create shades.
12. Collect flowers and press them between pages of a heavy book or in a flower press. Once dry, glue the pedals onto a drawing of stems and leaves.
13. Study the artwork of Georgia O'Keefe. Draw the blossom of your favorite flower with a thin marker on a 3x5 inch index card. Use a copy machine to enlarge the drawing onto 11x17 inch paper. Use tempera paint to complete the painting.
14. Take a scientific approach. Make a drawing of the flowers and label all its parts.
15. Design your own flower. Consider the shape, texture and color of the petals as well as the leaves. Draw your newly invented flower as a single flower or as a bouquet in a vase. Be sure to give your new flower a name!



1st Grade: OCTOBER

The Peaceable Kingdom

Edward Hicks

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Edward Hicks

Edward Hicks was born April 4, 1780, in Langhorne, Bucks County, Pennsylvania to Isaac and Catherine “Kitty” Hicks. Edward Hicks’ parents were considered affluent due to their land holdings and assets which included slaves. During post American Revolutionary War years, Isaac Hicks was considered a traitor to American interests therefore he moved his family to New York City. The family, which included three young children accustomed to a life of privilege, now found themselves living modestly. Adding to the stress of the time, Catherine Hicks fell ill and died when Edward was still a toddler. Isaac Hicks, unable to care for his children, placed each of them in a different foster home. Edward was given into the care of family friends, Elizabeth and David Twining, who raised him along with their four daughters. His early years were highly influenced by the Quaker faith in which he was raised. As a Quaker, he believed life should be lived simply and humbly. He was brought up to believe the arts were distractive and unnecessary. In fact, arts were despised by his adoptive Quaker community.

To his credit, Isaac Hicks remained in contact with his children despite the living arrangements. Isaac arranged for Edward, at thirteen-years old, to begin an apprenticeship with a local carriage maker. For the next seven years, Hicks became skilled in preparing paint and varnishes and also trained in drawing and painting as he decorated carriages for clients. At age twenty Hicks, an experienced painter, opened his own business painting houses, signs, furniture and other household objects. Of course, this “worldly” line of work was not viewed favorably by his fellow Quakers. Wanting to formally join the Quaker religion and marry within the faith community, Hicks put aside his painting endeavor. In 1803 Hicks took up farming, which was a more honorable occupation, for his new Quaker wife, Sarah Worstall. Although he tried, farming was difficult for Hicks and he soon lost all the money he had invested.

Virtually penniless, Hicks went back to painting with approval from the Quaker community which now viewed it as honest work — providing he painted within the bounds of the Quaker code. In doing so, he avoided painting portraits, as they were far too ego-centered. Hicks focused on paintings in which he could incorporate his religious beliefs. In time, Hicks developed a good reputa-

tion as a painter both in and beyond the Quaker community. Of equal importance to his painting career was his dedication to the Quaker community. He became a spokesperson, a preacher, often traveling from Virginia to Canada. Hicks believed in an “Inner Light,” the power which was in everything. This sense of spirituality, a purity, Hicks sought to capture in his paintings. His belief in animal symbolism relating to human personality traits and a desire to portray harmony on earth became the themes in the majority of his work. Images of a peaceable kingdom were inspired by the words from Isaiah 11:6: “*The wolf shall also dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together; and a little child shall lead them.*”

Between 1820 and 1849 Hicks painted approximately one-hundred works with the “peaceable kingdom” theme, often as gifts for friends and relatives and sometimes as commissioned works. It is said that even the night before his death, Hicks was working on a painting of the peaceable kingdom for his daughter Elizabeth. Almost half of these paintings survived the years and fortunately are safe in museum collections for all to enjoy. In addition to his peaceable kingdom themes, Hicks painted other religious works as well as patriotic and agrarian images. Edward Hicks died at the age of sixty-nine on August 23, 1849, in Newtown, Pennsylvania.

Edward Hicks is considered a folk artist because he was never trained as a formal painter. However, his ability to paint developed over the years to a very sophisticated level. He is praised for his artistic technical ability and is considered to be America’s greatest and most influential folk artist. In some circles, Edward Hicks is most remembered for his role as a minister in the Society of Friends and his contributions to the Quaker community.

About the Art

The Peaceable Kingdom was painted oil on canvas around 1834. *The Peaceable Kingdom* is 30 inches in height and 35 1/2 inches wide. It was given as a gift to the National Gallery of Art, Washington, D.C.

Hicks painted many works under the theme of “peaceable kingdom” during a spread of twenty-nine years, using skills acquired during his apprenticeship. Hicks also applied his conservative Quaker aesthetic in the use of lackluster colors. This work is an asymmetrical composition with the primary focus being the placement of animals on the right side of the painting. Of secondary importance are the figures on the left side, placed lower on the canvas, smaller in size, and considered in the background. Since Hicks didn’t paint from life, he used printed imagery, such

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ELEMENTS OF DESIGN IN PICTURE BOOKS

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- *Noah's Ark* illustrated by Peter Spier
- *Noah's Ark* by Jerry Pinkney
- *Once a Mouse* by Marcia Brown
- *Make Way for Ducklings* by Robert McCloskey

REFERENCE/BIBLIOGRAPHY

- Hughes, Robert. *American Visions, The Epic History of Art in America*. New York. Alfred A. Knoph. 1997
- Janson, H.W. *History of Art*. New York. Harry N. Abrams, Inc. 1999
- www.albrightknox.org/ArtStart/sHicks.html

as pictures of animals, to reference as he painted. The most active portion of the painting is, of course, the animal grouping filled with lines and shapes that encourage eye movement. Animals are placed in a rather tight grouping. Amidst the animals are children who appear safe despite their ferocious "friends." Looking closely we see a mix of wild animals who co-exist with each other in a peaceful, contented environment. The animals have pop-eyes, a style that is associated with Hicks.

Contrasting with the busyness of the right side is the vast open space on the left. The open sky supports the illusion of depth and makes way for the vignette of people identified as William Penn and friends as they conclude a peace treaty with Native Americans.

Edward Hicks used this theme to tell another story besides providing imagery for a Bible passage. Here in this work is a delicate balance of two worlds—that of creation and nature and that of politics. Hicks invites the viewer to examine the possibility of attaining peace on earth. He encourages people to be well-behaved, work together and treat others with dignity and kindness. The new day, refreshing waters, and mutual admiration toward one another are all symbolic of new beginnings and a preferred way of life.

Directed Observation

Show students an image of *The Peaceable Kingdom* and tell them it was painted by Edward Hicks. Share some of his background information. Invite students to quietly study the work, then encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. What is the setting? Describe it. What time of year is it?
2. Who/What do you see in the painting?
3. How does the artist show the animals are very important?
4. We see a group of animals and children in this painting. What is unusual about this group? Is this real or imagined?
5. We see a group of men on the left side. Who do you think they are and what are they doing?
6. The artist used a Bible verse as inspiration for this painting. (Share verse) Did Hicks do a good job at painting the verse?
7. Edward Hicks wanted us to feel AND think about something when we look at this painting. What do you think he wants us to feel and do?
8. Edward Hicks's religion didn't allow him

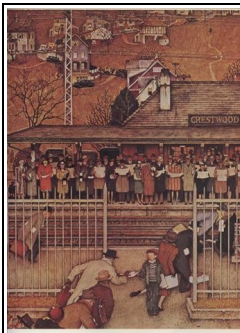
to use bright colors when he painted.

How would this painting look different if he had? Would you like it better or not?

9. Why do you think the artist painted the animals' eyes so large?
10. Find the object closest to you in the painting and the farthest point. How does the artist show distance?
11. Why do you like/dislike this painting? What might you change to make it better?
12. If you were to paint animals, how would you paint furry? Hairy? Feathered?
13. How does this painting show America as a beautiful place? What would you paint to show America's beauty?

Things to Do

1. Examine the work of other artists who painted animals. Compare and contrast their style in portraying animals.
2. Visit the zoo and sketch animals you see. Create a story about the zoo animals at night when people are gone.
3. Choose an animal that best fits your personality. Make a drawing of it and present it to the class. Consider a group portrait where everyone draws an animal choice on a large piece of paper.
4. Visit www.albrightknox.org to find effective ideas for an art project involving carnivores and herbivores.
5. Divide the class into groups of three or four. Ask each member to choose a different animal. Each group then creates a story involving the animals in the group. Stories can be recorded on tape or put in book form.
6. Use your imagination to invent a new animal. Use parts of different animals to create your animal or invent one.
7. Write a story as if you were an animal.
8. Edward Hicks painted an image to teach a lesson. Identify something you would like to teach others and create a painting to show this.
9. Edward Hicks did a great job of creating space—the illusion of depth by placing animals in the front, people in the middle, and trees way in the back of his painting. Create a drawing of a landscape that has objects placed in the front, middle, and back to create the illusion of depth. Take a walk outside and practice looking for things near, not so far and really far.
10. Choose a story that is part of your religious faith or heritage and draw it. Or consider illustrating a fable, nursery rhyme, poem, or lyrics of a song.
11. Everyone create a different animal. Glue animals on a large sheet of paper. Place large animals in the back and small animals in the front to create a mural.



1st Grade: NOVEMBER

Commuters

Norman Rockwell

Debra J. Herman, M.F.A., Concordia University, River Forest, Illinois
Funded by the John and Frances Beck Foundation, Chicago, Illinois
Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

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Norman Rockwell

Norman Rockwell was born February 3, 1894, in New York to Ann Mary (Hill) and Jarvis Warning Rockwell. Rockwell and his older brother were raised in a middle-class household. He was nine-years old when his family left the city and moved to the nearby commuting community of Mamaroneck. Evening entertainment in the Rockwell home was listening to father read aloud from classic books. Young Rockwell listened carefully to descriptions of particular literary characters and rendered sketches, capturing the image that formed in his head. Rockwell's passion for art eventually led him to leave high school to attend the National Academy of Design and later the Art Students League.

At seventeen, Rockwell accepted a job as an art illustrator for a series of children's books and later, the art director of *Boys' Life* magazine. Successful at these two jobs, Rockwell relocated to New Rochelle, New York and set up a studio. In 1916, at twenty-two, Rockwell presented a magazine cover which was well received to *The Saturday Evening Post*. Rockwell went on to create three-hundred and twenty-one covers for *The Saturday Evening Post* during his career with the magazine. Americans treasured Rockwell's illustrative ability to capture middle-class life and values, especially at a time when the world was transitioning into a more modern way of life. Inventions such as the automobile, flying machines, telephones and even the vacuum cleaner were threatening the old ways of life, especially the established Victorian and/or rural lifestyle.

While he appreciated the advancements of modern times, Rockwell hung on to what he valued in the American people—decency, hard work, optimism, and innocence. In "Rockwell's America," elders were respected and loved by their families, parents were affectionate to and adoring of their children, children were adventurous but well-behaved and neighbors were kind and compassionate. This is the world Rockwell noticed and the one he wanted Americans to see. He drew from life. He was both a story teller and an entertainer bringing humor to his images. Every face was a story and a story with which one sympathized. He often used poses and expressions of friends or relatives captured in photographs as references as he painted. Sometimes he enlisted the service of a stranger to serve as a model if he were looking for a particular body type. Aided by "props," every scene

was packed full of enormous detail and nostalgic charm.

Rockwell painted for the general public; his audience was widespread and spanned generations. During World War II, Rockwell painted the Four Freedoms series for which he is probably best known. Inspired by four principles of universal rights stated by President Franklin D. Roosevelt, Rockwell painted *Freedom from Want*, *Freedom of Speech*, *Freedom to Worship*, and *Freedom from Fear*. They were exhibited in many U.S. cities in an effort to promote the sale of war bonds. *The Saturday Evening Post* published these in 1943.

Rockwell concluded his working relationship with *The Saturday Evening Post* magazine in 1963 when he began to work for *Look Magazine*, a magazine with a bit more modern appeal. Here, Rockwell was able to focus on his personal interests which were social and political-minded in nature. Illustrations of racism, the Peace Corps, space exploration and poverty were published. Rockwell was able to "tell the story" with heart and compassion just as he had in his earlier paintings.

As a self-proclaimed illustrator, Rockwell never thought of himself as a traditional artist. He was not interested in working within the boundaries of an art movement or impacting art history. Yet, in his lifetime, Rockwell executed several thousands of original works. He was commissioned to paint Presidents Eisenhower, Kennedy, Johnson and Nixon and other world leaders. Former President Gerald Ford awarded Rockwell the 1977 Presidential Medal of Freedom, America's highest civilian honor, for his documentation of everyday American life.

On a personal note, Rockwell's first marriage to Irene O'Connor in 1916 ended in divorce. His second marriage to Mary Barstow gave him three children. The family moved to Arlington, Vermont where Rockwell enjoyed painting small town America. The Rockwells moved to Stockbridge, Massachusetts where Mary became seriously ill and needed treatment. She died unexpectedly of a heart attack in 1959. Rockwell married his third wife, Molly Punderson, in 1961 and continued living in Stockbridge. Emphysema took Norman Rockwell's life on November 8, 1978 at eighty-four years of age.

About the Art

Commuters was painted oil on canvas and reproduced in print form for the December 7, 1946, issue of *The Saturday Evening Post*. This work is sometimes referred to as Crestwood Train Station, an actual commuter train station located in Tuckahoe, N.Y. We see in this painting Rockwell's common themes of life in small town suburbia. The Crestwood Train Station outside New

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ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Black and White* by David Macaulay
- *City Green* by Dyanne DiSalvo-Ryan
- *Keats's Neighborhood* by Ezra Jacks Keats
- *The Neighborhood Mother Goose* by Nina Crews
- *One Afternoon* by Yumi Heo
- *Something's Happening on Calabash Street* by Judith Ross Enderle and Stephanie Jacob Gordon

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- Finch, Christopher. *Norman Rockwell 332 Magazine Covers*. Abbeville Press. NY. 2005
- Finch, Christopher. *Norman Rockwell's America*. Harry N. Abrams. NY. 1985

York City is bustling with morning activity as commuters pack the platform. Reading the newspaper seems to be common practice for those waiting on the platform. Even the mad dashers take a precious moment to grab a newspaper from a young newspaper boy in the bottom center of the painting. Newspapers were the major venue of receiving local and national news. Television was in its very early stages of development and it was extremely rare for families to have a television in their home. Radio, however, was common. Do notice the large antenna behind the train station, telephone wires, and power lines in the painting. Today, many of these wires are buried underground to keep the landscape free of clutter. The top half of the painting gives way to rolling hills of the community and the signs of the rise of suburbia: houses, roads, traffic, telephone wire, and antennas. Notice the commuters en route in their cars to the train station or local places of work.

Both men and women are dressed in professional work attire. Notice the fashion indicative of the mid-1900s. Hats were worn by both men and women. All the women are wearing dresses and stockings with high heel shoes. In those days, everyone dressed up to go into the city for work or pleasure. The fact that commuters are wearing coats, hats, and gloves gives viewers a clue to the season. The landscape, including the bare trees, indicates the colder temperature of the late fall or early winter months.

This painting was heavily textured by applying layers of paint on the canvas surface. Rockwell was a master at understanding how his paintings would reproduce in print form. He knew the heavily painted textures would add detail to the roofs, platforms, and hills.

Directed Observation

Show students an image of *Commuters* and tell them it was painted by Norman Rockwell on a very large canvas. More than likely you will have to explain the word "commuter" to your students. As appropriate, share additional information found on the previous page. Invite students to quietly study the work, then encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. Norman Rockwell liked to tell stories through the images in his paintings. What does this painting tell you about this community and the people who live there? What does Rockwell want you to think about this place and the people?
2. Rockwell loved to include many details in

his work. What details can you find? How do these details make the painting interesting?

3. Rockwell also used humor in his work. What is funny in this painting?
4. How does the community of Crestwood compare to/differ from your community?
5. If Norman Rockwell painted your community, what place/people do you think he would paint and why?

Things to Do

1. Identify a favorite place in your community where people gather. Try to observe this place and the people everyday for a week. Describe the things that make this place special. Find something funny about your place or people. Make sure you think about a story you want to tell. Practice drawing the place and people. Finally, make a drawing or painting capturing all the parts that make this place special. Remember, you can add extra "props." Present your work to the class and share the story you created.
2. Rockwell was a master at capturing facial expressions and body posture. Take photos of people making funny expressions and/or standing in a humorous way. Use these photos to create a drawing. Consider using a carefully chosen object (prop) in the photographs to add interest. This could easily be a self portrait project.
3. Rockwell painted what he wanted Americans to see. He painted what he considered the best qualities of America and Americans. Think about your family, friends, school, community. Talk about when these groups of people are at their best; being kind, and sharing, helping one another. Share these thoughts and/or take photographs of these people in action. Create a work of art that expresses this quality.
4. Consider your best friend and the things you do together with your friend. Develop a picture book telling a story about you and your friend doing something together. Be sure to focus on the setting, the personalities of you and your friend, and any other details which will make your picture story interesting and fun to "read."
5. Pretend you are Norman Rockwell and give a speech about yourself. Describe your art work.
6. Invite members of your community to the classroom to share their occupations, including how they serve people in the community. Encourage presenters to wear their uniforms or job-appropriate clothing. Choose a favorite occupation and draw the person at work.



1st Grade: DECEMBER

Winter Landscape

Pieter Brueghel

Debra J. Herman, M.F.A., Concordia University, River Forest, Illinois
 Funded by the John and Frances Beck Foundation, Chicago, Illinois
 Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Pieter Brueghel the Elder

Pieter Brueghel the Elder was born between 1525-1530 in or near Breda in the Netherlands, although the exact year and birth date are unknown. The term, “the Elder” is to distinguish him from one of his sons, Pieter Brueghel the Younger. Brueghel dropped the “h” from his name in 1559. His sons, however retained the use of “h” in their names.

Brueghel spent most of his life in Antwerp and Brussels. He began his painting career as a copyist by imitating the work of other artists, primarily that of Hieronymous Bosch. He apprenticed to Pieter Coecke van Aelst, a leading artist whose talent was quite broad. Brueghel was well-educated and as an artist, he was able to surpass the work he copied. He joined the Antwerp Guild as a master painter in 1551 and spent time studying art in France and Italy where he was exposed to formal Italian artworks. Despite exposure to the works of such artists as Michelangelo and others in the Vatican, Brueghel turned his interests to capturing life and nature. He was inspired by local farmers and townspeople and captured them in both religious and secular activities within the community, such as weddings, daily routines, agricultural activities, and festivals. He captured life in 16th century Netherlands by visually documenting details of fashion, tools, and foods, thus telling stories of these people and communities. Because of this, Brueghel won the admiration and respect of a broad spectrum of the local population—the local scholars as well as the local peasants. He even took on the nickname of “Peasant” Brueghel.

Pieter Brueghel’s paintings include religious work as well as secular scenes. In general, his paintings are filled with people going about their daily activities. It is often difficult to know where to begin when viewing the work. Similar to a “Where is Waldo” scenario, Brueghel’s subject matter is usually hidden among crowds of people or activity. Viewers have to wade through the distractions to find the subject. In addition, Brueghel places his figures on a landscape which is presented in foreground, mid-ground, and background. As a general rule, Brueghel places the viewer slightly above ground level or looking down on the scene. Brueghel’s paintings may appear cluttered or over crowded with people and objects randomly placed. However, their placement was well-planned. Brueghel was brilliant at creating vignettes of activity while moving the viewers’ eyes

around his work. This sophisticated approach was appreciated by a group of patrons made up of scholars and businessmen.

Pieter Brueghel married Mayken, daughter of his mentor Pieter Coecke van Aelst. He lived a short life by today’s standards. He died September of 1569 in Brussels around the age of forty leaving two sons, Pieter the Younger and Jan. Both sons were successful 17th century painters who, unfortunately, were too young to receive training from their father before his death. However, some believe Brueghel’s sons received artistic training from their grandmother. Pieter Brueghel the Elder was considered the first Western painter who painted landscapes outside a religious context. Many considered him the greatest Flemish painter of the 16th century for his ability to document the everyday lives of humble people.

About the Art

Winter Landscape with Bird Trap was painted in 1565, oil on a wood panel. It is 15 x 22 inches size.

A typical Pieter Brueghel scene, *Winter Landscape with a Bird Trap* shows an outdoor landscape during the winter months. Brueghel placed the viewer as though he were on a hill top, allowing him to look down on the scene. This gives a vantage point that takes the viewer to the distant fields and hills as well as giving a panoramic view from left to right. Also typical for Brueghel is the distinctive use of space as he creates an illusion of depth by placing objects in the foreground, mid-ground and background. For example, buildings and trees on the right are larger because they are closer to the viewer while the other houses and trees are smaller as they are placed farther away. The same is true with the size of the individuals on the ice. Brueghel placed ice on the river and snow on the sloped rooftops in this Flemish town. Adults and children, dressed in winter gear, are absorbed in playful activity on the ice. Some may be ice fishing while others are engaged in games. People are surrounded by their simple homes. Almost in the center of the painting is the local church which was typically built in the center of town. The grouping of buildings, people, trees and hills keeps the viewers’ eyes in motion, moving constantly around the painting. The viewers’ eyes can even travel up to the sky to catch two birds in flight.

There was no electricity, plumbing, or other modern convenience in the 1500s. People worked hard to keep up with daily work, especially with finding and preparing food. Perhaps that is where the bird trap comes into play. These were not wealthy people who had servants to do chores. These were poor people who worked very hard for everything they had. Brueghel was able to capture them in daily routines—working, playing, and finding food.

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PRINCIPLES OF DESIGN

- Repetition: Imagery repeating pattern
- Variety: Contrast/variation
- Rhythm: Issues of eye movement
- Balance: Even visual weight
- Emphasis/Economy: Dominance/minimalism
- Proportion: Compare size relationships

COMPOSITION

- Symmetrical: Mirrored imagery
- Asymmetrical: Random placement
- Radial: Mirror image from center point
- Repetition: Repeating pattern, motif

ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Kipper's Snowy Day* by Mick Inkpen
- *The Log Cabin Quilt* by Ellen Howard
- *The Mitten* by Jan Brett
- *Red Fox Running* by Eve Bunting
- *Time For Sleep* by Denise Fleming
- *Where's Waldo? The Fantastic Journey* by Martin Handford
- *Winter Poems* selected by Barbara Rogasky
- *1001 Things to Spot in the Town* by Anna Milbourne

REFERENCE/BIBLIOGRAPHY

- Janson, H.W. *History of Art*. New York. Harry N. Abrams, Inc. 1999
- Stokstad, Marilyn. *Art History, Volume Two*. New York. Harry N. Abrams, Inc. 1995
- http://en.wikipedia.org/wiki/Pieter_Brueghel_the_Elder

Brueghel arranged the composition in such a way as to put the townspeople in perspective with the world they live in—nature. There is always an element of danger in nature. The ice may give way or the winter may be too harsh. Similarly, the crows, while free and playful, may encounter the trap. This idea of tension or living on the edge of danger adds interest to the painting.

Directed Observation

Consider reading one of the *Where's Waldo?* books. Talk about the challenge of locating Waldo amid the activity. Discuss how the illustrations tell a story about Waldo and the various locations Waldo experienced. The Waldo illustrations also tell about the people based on their activities. Transition to the lesson by showing students an image of *Winter Landscape with a Bird Trap*. Tell them it was painted in 1565 by Pieter Brueghel the Elder and explain the term, "the elder." Mention the work was painted with oil on a wood panel instead of a cloth canvas. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. Why is this painting called a landscape?
2. When you look at this painting, where are you? On the ice? On the land? In the trees?
3. What advantage is there to being up high when you look at the town? Where do you think Brueghel sat when he painted this work?
4. Students will be able to pick up on the obvious features included in this painting. They should be aware of the frozen river, the homes, and the hills. Perhaps some students can share their personal experience of playing on frozen surfaces.
5. How do people get from one side of the river to the other side of the river without walking on the icy surface?
6. In addition to the frozen river, what else tells you that it is a very cold day? How does the artist use color to tell you it's cold? Describe how the painting would look if the artist put a bright sun in the sky.
7. What time of day do you think it is? What tells you that?
8. Find the birds. Where are they and what are they doing? Can you find the bird trap? How does it work? Why is there a bird trap in the town?
9. How did the artist use lines and shapes in the painting? What kind of lines and shapes do you see?
10. How does the artist move your eyes

around the painting? How far back into the painting does he take you? How does he do this?

11. What building is the most important building in town? How do you know?
12. Brueghel liked to group things. Find groups of things.
13. What do you wonder about when you look at this painting? What would you like to know about the artist?
14. Compare this community to one of Norman Rockwell's.
15. If you were painting this scene, what would you add or do differently?
16. Would you like to live in this community? What would your life be like if you lived in this town?
17. Describe how the town might look in the summer. What would be different?
18. Do you think Pieter Brueghel was a good artist? Why/Why not?
19. What do you like about this painting?

Things to Do

1. Estimate the number of people in the painting and then count them.
2. Pretend you are Pieter Brueghel and make a sketch of this same town. Draw it as if you were seeing the town from another location such as from the land or from the bridge or from the church.
3. If you walked into this painting, where would you go? Where would you live? What would be the most fun to do?
4. The absence of electric and phone lines in this painting reminds us life was lived differently. What would you do in the morning, afternoon and evening without electricity, plumbing and other conveniences?
5. Just for fun, observe your school or local community from various locations. Select the best vantage point to capture the people and places and create a drawing.
6. Work with others to create a colorful mural of your town on a large piece of paper. Consider which season to portray.
7. Create a postcard advertising your town. Write a message on the back and mail it to distant relatives and friends.
8. Use postcards collected from various locations or collect old holiday cards which feature landscapes. Use these to inspire landscape paintings of your own.
9. Imagine your perfect town and share your thoughts with others. Is it by a lake, the beach, the mountains, the city, the desert or in the country? Make several sketches of your ideal landscape. Choose your favorite sketch and develop it into a painting. Place objects in the front, middle and back to create depth.



1st Grade: JANUARY

A Strawberry Girl

Sir Joshua Reynolds

Debra J. Herman, M.F.A., Concordia University, River Forest, Illinois
 Funded by the John and Frances Beck Foundation, Chicago, Illinois
 Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Sir Joshua Reynolds

Sir Joshua Reynolds was born July 16, 1723, in Plympton, near Plymouth, Devon, in south-west England. One of eleven children born into a middle-class family, young Reynolds attended the local grammar school where his father, a minister, served as the school principal. A very good student who especially enjoyed reading Greek and Roman classics, Reynolds began to show his interest in art. He loved to copy pictures he saw in books in his father's library. While Reynolds's father first thought to apprentice him at a local apothecary, he noticed his son's artistic talent and sent him to apprentice in London with portrait painter, Thomas Hunter. Reynolds studied under Hunter for four years and then ventured to Italy for another three years to study the paintings of the old masters. While in Rome, Reynolds caught a severe cold which left him partially deaf in one ear. To compensate for his loss of hearing, he used a small ear trumpet—an early version of a hearing aid.

Reynolds returned to England in 1753 and settled in London where he set up a portrait studio. Business was good and Reynolds soon had to hire others to assist him. In 1758, Reynolds and his assistants painted over one-hundred-fifty portraits. To accommodate his many clients, Reynolds painted their faces and hands and his assistants completed the clothing and background under close watch of Reynolds. Reynolds charged his clients based on the complexity of the portrait and the size of the image painted; heads only, half length, three-quarter, or full body length. Princes, politicians, wealthy citizens, children, and common people all were his clients. He became one of the best known portrait painters in England, known for his use of light and theatrical effects as well as his pleasant personality. To make it interesting for his clients, he placed a mirror in his studio at an angle so his sitters could watch him paint. He also engaged them in lively conversation around the news of the day to put them at ease. In the end, he painted his clients as people of dignity and interest despite their position in life. Among all his clients, Reynolds loved most to paint children. He had a special appreciation for their innocence and tried to capture that in his paintings.

As Reynolds' reputation as a fine portrait artist grew, so did his reputation as a brilliant academician. Reynolds recognized a need for London artists to exhibit their work publicly as he had seen in

Rome. He helped found the Society of Artists and its subsequent exhibitions. He was also instrumental in establishing the Royal Academy in London along with skillfully developing its policies. King George III approved Reynolds as the first President of the Royal Academy and knighted him, hence the title of "Sir." At the Academy, Reynolds both lectured and exhibited his work. His annual lectures or "Discourses" of rules and theories about art were well received for their "sensitivity and perception." ¹ These Discourses, published after his death, are thought to be the basis of academic art education. As a painter, Reynolds did not always practice what he preached. While experimenting with new techniques, he improperly prepared his oil paints which led to fading and/or flaking paint on some of his portraits. Despite his success as a portrait painter, an academic, and art advocate in raising the social status of a professional painter to prestigious level, Reynolds's own influence diminished in his later years.

Reynolds was said to be a man of small stature with dark brown curls. His skin was scarred from small pox and his upper lip was disfigured from a fall off a horse during his youth. He was always considered a gracious gentleman and a great conversationalist. He never married. Reynolds lost sight in his left eye in the summer of 1789, forcing his career to come to an abrupt end. He died February 23, 1792, at age sixty-nine and was buried in St. Paul's Cathedral in London.

About the Art

The Strawberry Girl was painted by Sir Joshua Reynolds in 1773, oil on canvas, when the artist was fifty-years old. *The Strawberry Girl* is part of the Wallace Collection, London, United Kingdom.

Since photography was not yet invented in the mid-1700s, portrait painting was a common business and used by all types of people. A painting studio was the place to go to have your image recorded in a visual form. In addition to his formal portraits, Reynolds painted "fancy pictures" which were quick character studies, usually comprised of several poses of the client. Reynolds was happiest when he painted children and considered these paintings among his greatest work.

The Strawberry Girl is a fancy picture of a young model named Theophila Palmer, the niece of Sir Joshua Reynolds. Reynolds was very close to his niece whom he nicknamed "Offey." She and her mother (Reynolds' sister) lived with Reynolds until Theophila married.

This painting is considered a three-quarter portrait since we see three-quarters of the entire body. The young girl is wearing a beautiful dress, smocked on the upper sleeves and embroidered at

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- Repetition: Imagery repeating pattern
- Variety: Contrast/variation
- Rhythm: Issues of eye movement
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COMPOSITION

- Symmetrical: Mirrored imagery
- Asymmetrical: Random placement
- Radial: Mirror image from center point
- Repetition: Repeating pattern, motif

ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Blueberries for Sal* by Robert McCloskey
- *First Strawberries: A Cherokee Story* retold by Joseph Bruchac
- *Grey Lady and the Strawberry Snatcher* by Molly Bang
- *The Little Mouse, The Red Ripe Strawberry, and the Big Hungry Bear* by Audrey Wood
- *Over the River and Through the Woods* by Lydia Maria Child
- *Strawberry Girl* by Lois Lenski

REFERENCE/BIBLIOGRAPHY

- 1. www.topofart.com/artists/Sir_Joshua_Reynolds/biography
- Janson, H.W. *History of Art*. New York. Harry N. Abrams, Inc. 1999

the lower edges of the sleeves. A green ribbon is at the neckline. There is an abundance of shiny fabric in her dress. This is a dress that might seem too elegant for play. The girl's small hands are folded over her waist and a small, cone-shaped basket is looped over her right elbow. She is postured attentively with her head lunged slightly forward and just a bit downward as are her shoulders. A red piece of fabric is wrapped around her head exposing brown curls. The large eyes of the young girl are looking right at the viewer. We see the small features, especially the heart-shaped lips of the young girl. She is placed outdoors in front of a woody background, and appears to be alone, but not frightened.

Directed Observation

Show students an image of *The Strawberry Girl* and tell them it was painted with oil paint by Sir Joshua Reynolds in 1773. Explain the term portrait painter, and share a bit about that profession in the 1700s. Share other facts about Reynolds as appropriate. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. Why do you think Sir Joshua Reynolds painted the young girl?
2. Reynolds used models to pose for him as he painted. Invite a student to describe how the girl is standing. Ask for a volunteer to study the girl's posture carefully and mimic her posture.
3. Describe the girl's dress. Is this the kind of dress to wear when going outside? Why might she be wearing this? Notice the fabric of the dress is shiny. How did Reynolds paint "shiny?"
4. Can you guess what is in the girl's basket?
5. Describe the background.
6. How does the artist let you know the girl is the most important object in the painting?
7. The girl is looking right at you. How does that make you feel? What do you think about her? Why is she outside? Does she seem to be lost? What tells you she is fine? If she were frightened, describe how she would look.
8. Sometime Reynolds had just enough time to paint the model's face and hands. He had other painters add the background. If you were Reynolds's assistant, what kind of background would you paint behind the girl?
9. If Sir Joshua Reynolds were to paint a portrait of you, would you like just your head, half-body, or full-body painted?

10. What would you like for your background and/or, what props would you like to use?
11. Would you rather have your portrait painted or photographed? Describe the benefits of each type of portraiture.

Things to Do

1. Gather a variety of clothing, hats, and other props for your art center. Invite students to dress up in an outfit and have their portrait drawn or painted.
2. Practice drawing from life and use a model. You could use someone in the classroom or ask a mother with a baby or an elderly person to serve as the models. Be sure to vary your models by gender, ethnicity, and age to present opportunities to observe similarities and differences among people.
3. Before you start to draw your model, walk around the area where the model is seated to find the angle you like the best.
4. Consider how much of the model you would like to draw. You could focus just on the face. If the model is wearing interesting clothes all the way down to her/his feet, then consider drawing a full-length pose.
5. Try the Reynolds' method of mass production: start working on a portrait and complete the face and hands. Then, pass your incomplete portrait to another student who will finish the background and the clothing. How hard is it to give your work away? Is there anyone who is especially good at painting backgrounds?
6. Paint a portrait of a model and cut the painted model out (like a paper doll). Next, paint backgrounds on separate sheets of paper. Be sure to vary the backgrounds. Finally, place your cut-out model on top and see which background looks best. Glue it down. Share your extra backgrounds with others.
7. Reynolds was a master at painting portraits in which the people looked important. How did he make the model in *The Strawberry Girl* look important? Have a volunteer come to the front of the classroom and collectively decide on a pose and props that would make the volunteer look like a very important person.
8. Use oil pastels instead of paint to create a portrait.
9. Search out portraits of the U.S. presidents and the first ladies. Compare them. Discuss the decisions the artist made in dressing and posing the person. Learn about the portrait artists.
10. Use a mirror to carefully study your head, neck and shoulders. Paint a self-portrait. Consider painting it larger than life.



1st Grade: FEBRUARY

Abraham Lincoln

Daniel Chester French

Debra J. Herman, M.F.A., Concordia University, River Forest, Illinois
Funded by the John and Frances Beck Foundation, Chicago, Illinois
Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Daniel Chester French

Daniel Chester French was born in 1850 in Exeter, New Hampshire but his childhood home was in Concord, Massachusetts. French's father was Henry Flagg French, a lawyer and Assistant United States Treasury Secretary. The French family lived next to some very influential neighbors—the Emerson and Alcott families. French became a close friend of Ralph Waldo Emerson, essayist, poet and leader of the Transcendentalist movement. However, it was the Alcott family that most influenced French. The Alcott family had four daughters with Louisa May the most well-known for her authorship of *Little Women*. The youngest Alcott, Abigail May, (known as May) was identified as an artist at an early age. She studied art for many years and was a contemporary of artist Mary Cassatt while living in Paris. May befriended her young neighbor, Daniel Chester French, during the winter of 1868-69, gave him lessons with modeling clay and encouraged him to pursue his interest in sculpture.

French's higher education was somewhat limited. He attended Massachusetts Institute of Technology but, failure in three subjects led to an early withdrawal. He completed a brief apprenticeship in the studio of John Quincy Adams Ward, an American sculptor known for the statue of George Washington on the steps of Federal Hall on Wall Street, New York. French completed more formal anatomy training in Boston with William Rimmer and drawing lessons with painter William Morris Hunt. When he began to receive commissions, three from his home town of Concord, French was only twenty-three years old.

In 1874, with the recommendation of Emerson, French received a commission for the statue *Minute Man* for Concord. It was his first full-size bronze work featuring the image of a Revolutionary War Minute Man to honor the centennial of the Battle of Concord at North Bridge. He began the process by completing a twenty seven-inch model approved by a small committee representing the town of Concord. French appreciated the endorsement of the committee and, since he was still relatively unknown, he offered to execute the work for the cost of the materials. The committee was very pleased with the end result and paid French \$1,000 for his work. The statue's base holds an inscription from "Concord Hymn" by Ralph Waldo Emerson. *Minute Man* became one of the most beloved of French's statues and brought him immediate

fame. French was not present for the unveiling in 1875 because he left for Florence, Italy, to work in the studio of Thomas Bell for the next two years.

Upon his return, French purchased a home and studio in New York City and married his cousin, Mary Adams French. The couple spent their summers in Massachusetts and/or New Hampshire until they purchased a farm in Stockbridge, Massachusetts, which French called "Chesterwood." The new studio included a railroad track which allowed French to move his sculpture outdoors when he wanted to see in natural light. The couple had one daughter, Margaret, named after her grandmother.

French went on to create several more significant public monuments including the extremely imposing plaster monument, *The Republic*. This work was commissioned for the Columbian Exposition (Worlds Fair) of 1893 in Chicago, Illinois, where the 400th anniversary of Christopher Columbus landing in America was celebrated. The sixty-five foot plaster statue was covered in part with gold leaf. Unfortunately, the monument succumbed to fire in 1896, three years after it was created. Twenty-two years later, French was commissioned to create a smaller bronze version of *The Republic*, one third the size of the original, for the city of Chicago. Today it stands in Jackson Park, a five hundred-acre park on Chicago's South Side.

Statues of Abraham Lincoln are French's best known work. French's most famous statue of Abraham Lincoln was placed in the Lincoln Memorial in Washington, D.C. It was completed in collaboration with architect and friend, Henry Bacon, in 1922.

Daniel Chester French died in 1931 at the age of eighty-one. His funeral took place in his studio, Chesterwood, where French had loved to work. He was buried in Sleepy Hollow Cemetery, in Concord. To honor her father's memory, Margaret French Cresson donated Chesterwood to the National Trust for Historic Preservation.

About the Art

Abraham Lincoln at the Lincoln Memorial is located at the western end of the public park known as the National Mall in Washington, D.C. The concept of a statue of Lincoln housed in an architectural-scale memorial was conceived by the Washington, D.C. Commission of Fine Arts in 1911. Henry Bacon was commissioned to design the memorial and, at the request of Bacon, Daniel Chester French was commissioned to design and execute the statue of Lincoln. Bacon's design for the memorial, a white marble temple, was approved in 1913 and two years later, French began his work on the statue.

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ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Having Fun with Sculpture (Let's Do Art)* by Sarah Medina
- *L is for Liberty* by Wendy Cheyette Lewison
- *Mount Rushmore—From Mountain to Monument* by Luke S. Gabriel
- *The Story of the Statue of Liberty* by Betsy and Giulio Maestro

REFERENCE/BIBLIOGRAPHY

- Richman, Michael. *Daniel Chester French: An American Sculptor*. New York: The Metropolitan Museum of Art. Washington, D.C. Preservation Press. 1983.
- En.wikipedia.org/wiki/Daniel_Chester_French
- A lesson on monuments is available at www.oah.org/pubs/magazine/communication/percoco/html. This resource will need to be adapted for young students.

As always, French began the design process by creating a small three-dimensional "sketch." He referenced photographs of Lincoln and even Lincoln's facial and hand masks. These existing masks had been made of Lincoln years earlier when he was alive—a usual process for those wanting to create a bust of Lincoln. Once the clay sketch was approved, he went to work on several more models to work out details of Lincoln's clothing, including the drapery of cloth over the armrests and back of the chair. As the size of the models increased, French continued refining the details of the sculpture. At one point in the process, French brought an eight-foot model to Washington, D.C. to test its size and found it was too small for its setting in the memorial. Working with enlarged photographs of his model positioned on a wood frame, French found the perfect size for the scale of the memorial would be nineteen feet high and set on a base eleven feet high.

French turned the final sculpting process over to sculpting collaborators, the Piccirilli brothers, of New York who worked carefully to execute an exact likeness of French's model. French sculpted the final details of the statue himself. The final statue was executed in twenty eight sections of Georgia marble, transported to Washington, D.C., and then assembled on site.

Dedication of the memorial and statue took place May 20, 1922. Unknown to French at the time, slight changes in the memorial's skylights had affected lighting on the statue itself. Since these changes presented Lincoln's face in a rather ghostly manner, proper lighting was installed several years later to improve and enhance Lincoln's image.

One has to look carefully at the image of Lincoln. As the artist, French chose how he wished to portray Abraham Lincoln, the sixteenth president. French's portrayal of Lincoln is seated, approachable as a father might be. Some think Lincoln's posture speaks of a man who carried the burden of the Civil War. Whatever French's intentions, the likeness of Lincoln and the larger-than-life scale makes it easy to recognize why Abraham Lincoln is considered one of Daniel Chester French's best works and, indeed, a memorable gift for the American people.

Directed Observation

After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. Survey students. See if they know what a statue, a memorial or monument is.
2. Hand a penny to each student and have them look at the images on both sides. Use this to learn what they know about Lincoln and/or the Lincoln Memorial.
3. No matter the approach, eventually transition into a discussion about our sixteenth president and some of his contributions.
4. Introduce a full image of the Lincoln Memorial and the statue of Abraham Lincoln. Invite students to study the sculpture. After some time for thinking, encourage students to share what they see.
5. Introduce Daniel Chester French to the students by sharing biographical information with them.
6. It's important to share French's design process—the use of multiple clay models.
7. Ask students to describe what they think would be the hardest part in making such a big sculpture. You may want to find something nineteen feet tall so student can have an idea of the statue's size.
8. Looking at the statue, have students describe the lines and shapes in the statue. Be sure to include images of the sides and back of the sculpture. (Resources available on the internet.)
9. Survey students' opinions on why French portrayed Lincoln seated versus standing.

Things to Do

1. Have students bring in pictures of someone they would like to sculpt. It could be someone in their family, a celebrity, or the president of the United States. Several pictures showing various views of the person would be helpful.
2. Consider using a live model who can be seated in front of the students.
3. Be sure to discuss the challenges when trying to render someone's likeness, including the front, sides and back. Why is it important to give attention to the sides and back of the sculpture?
4. Using modeling clay, allow students to create a 3-dimensional form in the likeness of the model.
5. If time permits, have students render a sculpture of the model in multiple poses.
6. Try other sculpting materials such as paper mache.
7. Students can create a sculpture that captures just the bust of the individual or the entire body. What are the challenges with each approach?
8. Once students have a sculpture, invite them to design on paper a building to house the statue.
9. Design a new coin, front and back, that features the model.



1st Grade: MARCH

The Large Turf

Albrecht Dürer

Debra J. Herman, M.F.A., Concordia University, River Forest, Illinois
Funded by the John and Frances Beck Foundation, Chicago, Illinois
Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Albrecht Durer

The third of eighteen children, Albrecht Dürer was born in Nuremberg, Germany, on May 21, 1471, to Albrecht (senior) and Barbara Holfer. Dürer's father, a prosperous goldsmith, permitted all his sons to apprentice in his shop with the hopes they would become goldsmiths and make jewelry. It wasn't long before young Dürer's extraordinary talent for drawing became apparent and his father reluctantly agreed to let him pursue his passion in art.

At age fifteen, Dürer shifted his apprenticeship from his father's shop to the workshop of painter, stained glass designer and engraver, Michael Wolgemut who was well-known throughout Nuremberg for producing a variety of work including woodcuts for books. At this time Nuremberg was considered the center for publishing in Europe and the market for books was rapidly increasing. Dürer developed his skills in printmaking during this apprenticeship and gained a respected reputation for the high quality of his engravings.

When the second apprenticeship concluded, Dürer left Nuremberg and traveled throughout Germany, the Netherlands, and Venice to study and practice his art. Studying the work of Giovanni Bellini, founder of the Venetian School of Painting, was the highlight of this trip. The travels broadened Dürer's understanding of art and advanced his skills of painting and drawing.

While away from Nuremberg, Dürer's parents made arrangements for their son to marry Agnes Frey, daughter of a wealthy brass worker who specialized in jewelry and musical instruments. Upon his return, Dürer complied with his family's wishes and married Agnes on July 7, 1494, although he did not have feelings for her. While his marriage to Agnes lasted the remainder of his life, it yielded no children. It was a marriage that raised Dürer's status in the community and provided funds for a studio. Interestingly enough, three months after his marriage, Dürer traveled alone to Italy.

Traveling in the 15th century, usually done on foot, horseback, or boat, was rather treacherous. However, Dürer seemed to enjoy these long journeys. He loved to observe and paint different landscapes along the way. Months spent in Italy exposed Dürer to various artistic styles including the Greek classics. While in Italy,

Dürer became very interested in the use of mathematics in art, in particular that of proportion and perspective and soon became known as Leonardo (da Vinci) of the North. This interest in math and art prompted him to write several books on this subject, many of which were published after his death.

Dürer returned to Nuremberg in 1495 to set up his studio. He faced a bit of a problem as he had become more famous abroad than at home in Nuremberg, so he set about building his reputation in Nuremberg, selling his engravings and etchings as well as painting. It wasn't long before Dürer's reputation spread and he soon became a portrait artist for the most prominent individuals in the area. He also received many commissions for altarpieces—another one of his specialties. Dürer took great interest in creating both prints and paintings of a religious theme. All in all, this was the most productive period of Dürer's career.

As an etcher and engraver, Dürer produced multiple prints of his work. The greater number of prints available and the lower cost to produce them meant more people were exposed to his work and could afford to buy them. This self-promoting process also meant Dürer was able to share his work with individuals across the economical spectrum, somewhat a novel thought for that time period. To make sure his name "got out there," Dürer included his initials on his prints to distinguish them from other artists. The easily identifiable small D under the legs of a large A was his trademark.

Dürer was multi-talented as an artist, writer, and intellectual, a true Renaissance man. His intellectual circles included such individuals as Willibald Pirckheimer (humanist and poet), Luca Pacioli (mathematician), and Martin Luther (Reformation leader). In his 1498 self-portrait, Dürer's appreciation of the Renaissance spirit was evident. He took great pride in his own appearance and his fashion sense. A bit conceited indeed, the portrait exhibited the aristocratic ideal of the Renaissance while portraying a Christ-like similarity. Dürer painted many self-portraits throughout his career which continued to give insight into his persona.

Albrecht Dürer died on April 6, 1528, at the age of fifty-seven. He was buried at the St. John Cemetery of Nuremberg, Germany. His last years were fraught with pleurisy and depression. Dürer is remembered as a prolific artist, producing etchings, woodcuts, drawings, and paintings. He is regarded as the founder of the German High Renaissance and the greatest German artist. Because of his international study and self promotion via his prints, Albrecht Dürer is credited as being the first German to be internationally famous during his own lifetime. He left more than twelve-hundred works of art, letters, and journals as his legacy.

Discipline-Based Art Education

The following components are integral to students having a complete, well rounded art experience.

Art Aesthetics

Providing opportunities to develop perception and appreciation of visually expressed ideas and experiences.

Art Production

Providing opportunities to develop skills and techniques for creative visual expressions of emotions and ideas.

Art History

Providing opportunities to develop an understanding of the visual arts as a basic component of personal heritage.

Art Criticism

Providing an opportunity to develop an intellectual basis for analyzing and making aesthetic judgments based on an understanding of visual ideas and experiences.

ELEMENTS OF ART

- Line: A continuous mark
- Shape: Area enclosed by a line
- Color: Hue, reflection of light.
- Texture: Surface quality, real or implied
- Form: 3D shape or illusion of 3D
- Value: Graduated areas of light/dark
- Space: Illusion of depth

PRINCIPLES OF DESIGN

- Repetition: Imagery repeating pattern
- Variety: Contrast/variation
- Rhythm: Issues of eye movement
- Balance: Even visual weight
- Emphasis/Economy: Dominance/minimalism
- Proportion: Compare size relationships

COMPOSITION

- Symmetrical: Mirrored imagery
- Asymmetrical: Random placement
- Radial: Mirror image from center point
- Repetition: Repeating pattern, motif

ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Cucumber Soup* by Vickie Leigh Krudwig
- *Dirt* by Steve Tomecek
- *Growing Seasons* Elsie Splear
- *Life in a Bucket of Soil* by Alvin Silverstein
- *Microscopic Life in the Garden* by Brian Ward
- *The Mighty Asparagus* by V. Radunsky
- *Wiggling Worms at Work* by Wendy Pfeffer

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- <http://en.easyart.com/arhistory/artist/Albrecht%20Durer-96.html>
- www.wga.hu/frames-e.html?bio/d/durer/biograph.html

About the Art

The Large Turf was painted in 1503, watercolor and gouache, on paper, 16 x12 inches. It is part of a collection at Graphische Sammlung Albertina, Vienna, Austria.

Albrecht Dürer was a master of observation, especially as it related to nature. In a large scale image, Dürer's ability to capture landscapes in detail was brilliant. Even on a small scale, Dürer was able to create extraordinarily keen detail in isolated natural objects such as insects, a pair of squirrels, or hares. The majority of his drawings and paintings dealing with small isolated natural objects were executed during his travels.

One such painting, *The Large Turf*, is an example of Dürer's ability to effectively capture a scene so simple and ordinary as a cluster of grasses. As if plucked out of the lawn, the cluster of painted grass, weeds, and soil created a study of an otherwise, un-noticed micro-landscape, and botanically accurate. Dürer chose to paint a natural, raw arrangement, untouched by human hands. A close look at the still life shows such plants as yarrow, dandelion, and pimpernel, to name a few. Dürer painted another similar work called *The Small Turf* which is also in the collection of Graphische Sammlung Albertina, Vienna, Austria.

The Large Turf, sometimes called *The Large Piece of Turf*, changed the course of botanical illustration from the Middle Ages. It had been common to capture the medicinal and decorative form of the botanical, often rendering it in a more stylized version. Here, Dürer captures pure realism in a microscopic view!

Directed Observation

Show students an image of *The Large Turf* and tell them it was painted with watercolor and gouache on paper in 1503 by Albrecht Dürer at the age of thirty-two. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

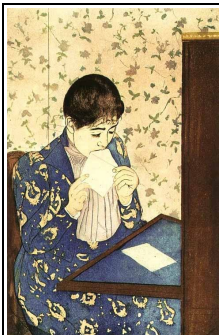
1. What does the word turf mean?
2. Look carefully at *The Large Turf*, at every part as if you were a small bug. Describe the various leaves and grasses. What words describe the different shades of green, plant surface textures, lines and shapes.
3. Describe what you see in the front, mid-ground, and background of the painting.
4. Can you find a plant that you think is the most important one in the painting? Why

do you think it is important?

5. What does the artist, Albrecht Dürer, do to make these plants look so real?
6. How would the plants look if it was morning? Raining? Windy? Autumn?
7. How are these plants different from a bouquet of flowers? The artist thought the plants were worth painting. Are they? What does this tell you about the artist?
8. The artist gave a close-up look at the plants and soil. Why do you or don't you find this interesting?
9. Artists like to share their interests with the viewers. What are you interested in that you would like to paint? What close-up view would you like to share?

Things to Do

1. Use an empty toilet paper tube as a telescope to locate an interesting view of something outdoors at the ground level. Create several sketches of what you see. Choose the most interesting sketch and enlarge on a large circle of paper.
2. Watch out for small animals or insects while pulling up an interesting cluster of plants/weeds. Place the "still life" onto a piece of poster board and bring indoors to paint or place your turf cluster against a paper-lined wall. Shine a light on the plants and trace the shadow of the plants onto the paper. Paint the lines and shapes. This can be a collaborative or individual project.
3. Write a story about the bugs that might have lived in Dürer's turf.
4. Lay on your stomach and look at the ground-level view of a grassed area. Look to your left and right to see 180 degrees. Using a long, horizontal piece of paper, draw or color what you see. Consider different landscapes such as sea grasses, forests, vegetable or flower gardens, wheat, or cornfields. Include bugs and worms which live or visit the environment! When completed, fold the long paper into an accordion book or leave unfolded. Display on a wall for all to see.
5. Cut out images of plants found in gardening magazines. With diluted blue paint, paint an entire piece of paper. Once dry, begin to glue tall plants higher in the back and gradually place smaller plants in the front until the composition is complete!
6. With shapes, lines and textures as a focus, collect samples of real plants. Press them until flat. Brush paint onto them. Place a piece of paper on top, rub, and pull off the paper to reveal a print of the plant. Or, place a piece of paper over the flattened plant and using the side of a paperless crayon, make a rubbing of the plant.



1st Grade: APRIL

The Letter

Mary Cassatt

Debra J. Herman, M.F.A., Concordia University, River Forest, Illinois
Funded by the John and Frances Beck Foundation, Chicago, Illinois
Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Mary Cassatt

Mary Stevenson Cassatt was born on May 22, 1844, in Allegheny City, Pennsylvania. She was the daughter of well-to-do parents, her father a successful stockbroker and her mother a well educated woman. Living in a privileged home provided Cassatt with opportunities not available to others, such as traveling in Europe. Mary Cassatt traveled with her parents and four siblings throughout Europe, spending considerable time in France and Germany. The impressionable young Cassatt easily adjusted to her new life, becoming fluent in both French and German. In 1855, following this four-year stay in Europe, the Cassatt family moved back to the United States and settled in Philadelphia.

Perhaps the style of her early life and her travels led Cassatt to grow into a confident, modern woman. At age fifteen Cassatt announced to her parents her choice of art as a profession. Keep in mind, it was very rare for a young woman in the mid-1800s to choose a profession because it usually meant choosing it over marriage. Determined to follow her heart, Cassatt enrolled at the Pennsylvania Academy of the Fine Arts in Philadelphia at seventeen. Cassatt attended classes for four years and began to think beyond traditional American education. Looking for opportunities to study art abroad, Cassatt decided to advance her studies and went to Paris more-or-less with her parent's approval and support. While it was not acceptable for women to attend respected art schools in Paris, Cassatt, being independently wealthy, was able to study privately in the studios of accomplished painters where she developed her own work. She also worked as a copyist at local art museums where it was usual to copy the works of Old Masters. By age twenty-four, Cassatt was becoming a respected local artist, exhibiting at the annual Paris Salon, a major accomplishment for an American, let alone a woman.

In 1877, well-known painter Edgar Degas befriended Cassatt, who invited her to join the Impressionistic group after seeing her work. Impressionists represented their subject matter by painting freely, using rapid brushstrokes and colors to capture the effects of light. This approach differed from the traditional and therefore was controversial. Those who followed this approach to painting formed an alliance and often exhibited their work together. Among this radical group of men Cassatt shed her ladylike de-

meanor to reveal an independent thinker, a savvy business-woman, and a bit of a rebel who was quite eager to broaden her existing ideas. While Cassatt had great respect and appreciation for the work of Degas, she was not interested in painting the same subject matter. What interested Cassatt more was capturing women in daily rituals of domestic and social life: sipping tea, writing letters, or caring for children. Cassatt didn't sacrifice her reputation as a successful artist to take on domesticity as subject matter. Her work exquisitely reflected the role of women with an honest awareness of their inner strength and the importance of relationships. The essence of those domestic and social relationships was revealed in the details of Cassatt's work—the tender touch of a child, the glimmer of the silverware, the quiet pause of conversation between two friends, or the eyes shifted away from the point of contact. Cassatt will always be remembered for these works. Many of her famous works were executed in oil paints and pastels, a chalk material containing color pigments.

In addition to being a world class painter and pastel artist, Mary Cassatt was an active and innovative printmaker in her own right. This interest in printmaking was, in part, credited to a Japanese exhibition in Paris in 1890. She made several visits to the exhibition, admiring the delicate lines, tones, and overall composition which inspired her to focus more on making her own color prints. Over the next year, using her own technique, Cassatt created a series of ten prints using colored drypoints and aquatints. These prints were so advanced and complex from a technical perspective that critics considered them landmarks in the history of printmaking.

In the 1880s, when her career as an artist was at its height, Cassatt was confronted with challenges. She lost family and close friends. She also suffered from diabetes and cataracts on both eyes, which made her partly blind. She lived her last years virtually alone with the exception of her longtime housekeeper. Cassatt died on June 14, 1926, in Paris.

Cassatt's work was exhibited next to the great works of Degas, Monet, Pissarro and Renoir. Her work was highly sought after and exhibited both in Europe and America. Her outstanding artist career earned her membership in the Society of American Artists, the National Academy of Design, as well as the French Legion of Honour.

About the Art

The Letter was printed in 1891 as a soft ground etching, aquatint, and drypoint, printed in color, third state. It is 13 5/8 x 8 13/16 inches and is part of the Chester Dale Collection at the Gallery of Art, Washington, D.C.

Discipline-Based Art Education

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- Repetition: Imagery repeating pattern
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- Proportion: Compare size relationships

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- Asymmetrical: Random placement
- Radial: Mirror image from center point
- Repetition: Repeating pattern, motif

ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Madeline* by Ludwig Bemelmans
- *Mail by Pail* by Colin Bergel
- *Mailing May* by Michael O. Tunnell
- *The Post Office* by Gail Gibbons
- *Where the Wild Things Are* by Maurice Sendak
- *Why Mosquitoes Buzz in People's Ears* by Verna Aardema

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Directed Observation

Show students an image of *The Letter* and tell them it was created and printed (not painted) in 1871 by Mary Cassatt. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. Take a few moments to look at the wallpaper and the woman's dress in Cassatt's work. Do you see any patterns? How do patterns in this print make the image more interesting? Patterns make the eyes move around the work. Look around the classroom and find patterns in the room. Consider the various textures felt or implied with patterns.
2. Relate the patterned wallpaper and the patterned fabric to the time period the work was created. Is this style of clothing or wallpaper what we would see today? How is this style different?
3. Look for lines in the work. What kinds of lines do you see? Thick? Thin? Straight? Curvy? The various lines add interest and help move your eyes around the work.
4. Search the print for shapes. What kind of shapes are there? Make note there are rounded, curvy shapes as well as shapes with straight lines. The shapes help to make the eyes move around the work.
5. If it didn't come out in the initial conversation ask what the woman is doing. A long time ago, women didn't work outside the home. Before telephones and e-mail, the only way to communicate with distant friends and relatives was to write a letter and send it through the mail. Women spent time during the day at their writing desks to keep up with their correspondence. Can you imagine how exciting it was to receive a letter in the mail from someone?
6. Do you like this work? Why or why not? Would you like it better if you knew the women in the print?
7. The name of this print is *The Letter*. Can you think of another name for the print?
8. Share information about Mary Cassatt with your students. Perhaps you could locate Pennsylvania and Paris on a globe.

Things to Do

1. If you have a painting on hand or an image of a painting, invite students to compare and contrast the differences and similarities between the painting and the print. The print should reveal a flat surface quality versus the layers of paint and brushstrokes.

2. Introduce students to the idea of print-making where multiple images are reproduced. A copy machine is a good example to get a conversation going. Discuss the advantages of being able to make multiple copies of art.
3. Create simple monotypes by placing masking tape around the edges of a plastic or glass sheet to cover any sharp edges. Quickly paint an image on the sheet using tempera or acrylic paint. Mist with water if paint starts drying. Place a sheet of white newsprint or construction paper on top of the paint and rub with the back of a wooden spoon. This process transfers the image to paper. Lift up one corner of the paper and gradually pull the entire paper off the surface. Let dry.
4. Mary Cassatt liked to paint a person doing an everyday task. Observe someone at home or at school doing a task and have them sketch or photograph it. The sketch or photo can serve as a reference for a painting the next day.
5. Think about the woman in Mary Cassatt's work. Encourage students to develop a story about the woman. What is her name? To whom is she writing and where do they live? What did she say in her letter? Why does she look sad?
6. Think about the person receiving the woman's letter. Create a drawing of the person receiving and/or reading the letter. Remember to use a variety of lines, shapes, and patterns to create an interesting painting.
7. Help students think about other tasks the woman did in her home. Draw a picture of the woman wearing the same dress doing something different.
8. Write a letter to someone you know or engage in a pen pal relationship. Enjoy writing and receiving letters in the mail.
9. Cassatt was an artist in a time when most artists were men. Invite students to share stories when they had to do something that required some degree of bravery.
10. Discover patterns! Create the pattern in the dress using crayons, stamps, or paint.
11. If you could interview Mary Cassatt, what would you ask her? Consider writing a letter to her with your questions.
12. When Mary Cassatt's parents took her on trips, she fell in love with new places. What other place have you visited? Draw a picture of you in that place. Include clues indicating the season or time of day.
13. Collect photos or magazine clippings of a parent and child doing various activities together. Use the images to "draw a story" about the parent and child.



1st Grade: MAY

The Country School

Winslow Homer

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 Funded by the John and Frances Beck Foundation, Chicago, Illinois
 Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

Winslow Homer

Winslow Homer was born on February 24, 1836, in Boston, Massachusetts. His childhood home was in nearby Cambridge. Homer began studying art at an early age and was fortunate to have several mentors. As a young boy, he received art lessons from his mother, Henrietta Benson Winslow, who was an accomplished watercolorist. In his early twenties, Homer served as an apprentice to the nationally known lithographer, John H. Bufford. These learning experiences led Homer to become a freelance illustrator for well-known publications *Harper's Weekly* and *Bal-lou's Pictorial*. In 1861, when he was twenty-five years old, *Harper's Weekly* commissioned Homer as a visual journalist to cover the Civil War. Instead of covering the horrors of war as requested by his editors, Homer chose to paint the quiet scenes of life behind the deadly action. While these images weren't what the editors originally wanted, the subscribers appreciated them and they launched Homer's career as a painter.

Homer lived in New York City in the 1870s where he produced much work in his studio. In this period of post-war recovery, efforts were made to rejuvenate the nation; a piece of this was westward expansion. Artists began painting western frontiers and a national idealization of "childhood" to entice pioneers westward. Louisa May Alcott's *Little Women* (1868-69) and Mark Twain's *Tom Sawyer* (1876) presented themes of renewal and youthful energy. Homer's love for rural life and childhood innocence translated into paintings that evoked both nostalgia and carefree lifestyles. Homer's *Snap the Whip* (1872) is an excellent example of youthful energy at play. As in many of Homer's paintings of children, no parents are present. Despite the lack of supervision, viewers know these children are safe and enjoying a carefree moment without the watchful eye of an adult, thus communicating the "west" as a safe environment.

In time, Homer's subject matter shifted from the innocence of childhood where his eye caught a quick glimpse of a playful pose to more classical poses with robust figures against the dangers of nature. This interest peaked in a visit to a fishing village near Newcastle, England, where Homer learned about the difficulties of the fishermen's life. He studied the sea: wave structure, strength of the surges, and the beauty of the climactic bursts of white foam. In 1883, Homer made a significant move to Maine's

rocky coastal town of Prout's Neck where he lived in a cottage far removed from any neighbors. For the next twenty-seven years Homer produced paintings of the sea. In this time and place, he preferred to visually tell the story of hardships and self-reliance as a testament to those individuals who lived such a life. In addition to oil paintings, Homer executed works in watercolor and advanced his art via wood engravings used for mass produced images in books and periodicals.

Throughout his life, Homer refused to give any personal information about his life and lived it reclusively. He was said to have been extraordinarily shy of women and never married. However, Homer had sensitivities about the everyday activities of women and often used women as the subjects in his paintings. In contrast to other male artists of the time, Homer's paintings exhibited great perception of and respect for women.

The early 1900s brought Winslow financial security from the sales of his paintings and real estate investments. In 1910, at the age of seventy-four, Winslow Homer died in his Prout's Neck home and was buried at the Mount Auburn Cemetery located in Cambridge, Massachusetts. Winslow Homer's artistic reputation is that of the most prolific and influential American painters and printmakers of the postwar era.

About the Art

The Country School was painted, oil on canvas, in 1871 when Winslow Homer was thirty-five years old and is in the collection of the St. Louis Art Museum, St. Louis, Missouri.

At this time in American history, westward expansion brought thousands of eager settlers across the country in hopes of a new life. New communities were founded amidst farmland and ranches. At the center of these new communities was a schoolhouse, usually consisting of one room in which children of all ages gathered to learn.

The Country School depicts an image of school in session. Different from today, boys and girls sit on opposite sides of the classroom, the exception being the younger boy and girl on a bench on the right side of the painting. Supplies were hard to come by so it was common for materials, especially books, to be shared. Older students spend time reading or working on their own or tutoring a younger student. Notice the large slanted tables instead of the individual desks of today. The one-room school house is quite bare in comparison with today's classrooms.

Notice the barefooted students, an indication of warmer weather. The absence of older, teenaged students may indicate these stu-

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ELEMENTS OF ART

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PRINCIPLES OF DESIGN

- Repetition: Imagery repeating pattern
- Variety: Contrast/variation
- Rhythm: Issues of eye movement
- Balance: Even visual weight
- Emphasis/Economy: Dominance/minimalism
- Proportion: Compare size relationships

COMPOSITION

- Symmetrical: Mirrored imagery
- Asymmetrical: Random placement
- Radial: Mirror image from center point
- Repetition: Repeating pattern, motif

ARTISTIC STYLES

- Realism: Realistic representation
- Abstraction: Personal interpretation
- Non-Objective: No recognizable depiction

ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Pioneer Summer* by Deborah Hopkinson
- *Wagon Wheels* by Barbara Brenner
- *O Pioneers!* By Willa Cather
- *Caddy Woodlawn* by Carol Ryrie Brink
- *A Prairie Winter* by Belle Owen
- *Little House on the Prairie* by Laura Ingalls Wilder
- *Adventures of Tom Sawyer* by Mark Twain

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dents were helping on the family farm at a critical time such as planting. The bouquet of cherry blossoms on the teacher's desk and the straw hat on the wall above the chalkboard are an indication of the season of spring.

It is not surprising to see a woman as the teacher as this was common practice at this time in history. Many men had died in the recent Civil War and those who survived were needed to help rebuild the county and homesteads. Both women and men who became teachers held a very honored position within the community.

In *The Country School*, the teacher is looking toward the group of three boys to her right. Perhaps they are working on an arithmetic problem, spelling, or reading.

Aside from the students and teacher, and a few tables and benches, the classroom looks rather barren—absent of many furnishings in classrooms today. The floor is made of wood and would be rather cold in the winter. The room is lit naturally by sunlight coming in through the windows.

While these students appear to be working hard, they probably enjoy their time together with friends rather than doing the manual chores they would be completing at home. Many of them may live quite a distance away from each other.

Winslow Homer successfully captured a special moment in American history by painting the one-room school house. "By the century's end, more than 200,000 one-room schools dotted the nation's landscape, and half of all American schoolchildren attended them."

Directed Observation

Show students an image of *The Country School* and tell them it was painted by Winslow Homer in 1871, a long time ago when Ulysses S. Grant was president. Describe to the students what life was like in the late 1800s. The following questions are provided as a means to encourage students to examine the art work. Be sure to give students time to think on your questions before calling on a particular student. Welcome additional observations students may offer.

1. Invite students to "walk into the painting." Use the See-Feel-Think-Wonder approach and invite students to write or say what they see. Encourage students to name what they see such as objects, people, and the building. Encourage students to also identify elements, including colors, lines, shapes, textures, space, forms

and value. Ask students to examine the painting and tell how Homer chose to arrange his painting. Invite students to share their feeling about the painting or even if they like or dislike the work. What do they think about when they view this painting? Finally, what do they wonder about?

2. Where do you as the viewer enter *The Country School*? Why did the artist create this vantage point for you? Do you feel like you're a welcome part of the class or an intruder?
3. If you were a student in this school, where would you sit? Who would be your friend? What would you do?
4. Who do you think is the most important person in this painting? How does the artist tell you that?
5. How do these students get to and from school? What will they do after school?
6. Based on what you see in the painting, why would you or wouldn't you want to attend this school?
7. Why is it helpful for Homer to create this painting for America? Why would it be important for an artist/photographer to paint/photograph your classroom?
8. Do you think Winslow Homer is a good painter? Why or why not? Examine other paintings by Winslow Homer.
9. If your job was to capture activities that took place in your school, what would you paint or photograph? What would you want others to know about your school they could remember forever through your art work?

Things to Do

1. Homer painted *The Country School* as if the viewer was standing or sitting at the end of the classroom or peeking through a window? Why do you think he did this? Choose a vantage point in your classroom to draw or paint. What and who will you include? What time of the day or season will you portray? What clues will you include to indicate the day or season?
2. Read books that tell stories of the frontier such as those by Laura Ingalls Wilder. Create sketches from the readings.
3. Invent names for the characters portrayed in Homer's *The Country School*. Create a story about them. What was their life outside school like? In what kind of house did they live? How did they dress?
4. Plan a pioneer day in your room, working and playing with what would be appropriate to that era. Take pictures!
5. Invite seniors to visit the classroom to share stories about life when they were young. Prepare questions in advance.



1st Grade: JUNE

Cloud Study

John Constable

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 Funded by the John and Frances Beck Foundation, Chicago, Illinois
 Edited by Constance Kammrath, M.A., Concordia University, River Forest, Illinois

About the Artist

The following information is provided to give classroom teachers a comprehensive understanding of the artist and artwork. Use your judgment on what to share with your students based on their level of curiosity, observation/inquiry skills, comprehension and age-appropriateness.

John Constable

John Constable was born in East Bergholt, Suffolk, England, June 11, 1776, into a well-to-do family. Constable was inspired to be a painter by the beautiful landscapes he enjoyed as a youth. As a young man, Constable worked at the family mill before he transitioned into the art world, beginning as an assistant to an engraver in London. Later, as a student at the Royal Academy school, he received little praise or recognition. Constable worked hard pursuing his passion for painting beyond art school.

Constable believed an artist must spend a great amount of time observing his subject matter and, as a landscape artist, Constable did just that. The more time he spent outdoors doing open air painting, the more sensitive he became to the English countryside and the ever-shifting conditions of the sky. Each time the sky shifted, Constable completed another sketch to record what he viewed overhead. Just as an artist in today's world might use a photograph, Constable's quickly rendered oil sketches served as references when painting the final version in his studio. Despite his less than impressive years at the Royal Academy, Constable developed some very impressive paintings. His profound love for nature, his observation skills and his ability to capture details in the beautiful countryside, enabled Constable to gradually build his reputation as a noteworthy artist. His landscapes were painted with such emotion and conviction that he was known as a romantic landscape painter. He often said painting was simply another word for feeling.

John Constable's slow start as a painter provided limited earnings, not enough to support a wife, so he had a seven-year courtship with Maria Bicknell. At the death of his father in 1816, Constable was awarded an annual share of the family's mill business which made the marriage possible. Unfortunately, the family of the bride did not approve of the union and marked their disapproval by their absence at the wedding. The couple was blessed with seven children. In 1828, shortly after the birth of their last child, Maria began to exhibit health problems. When she died later that same year from pulmonary tuberculosis, Constable plummeted into a state of depression. Despite success in his work, he never recovered emotionally from the death of Maria. Constable continued to live and paint in his beloved Suffolk and Hampstead.

While he never left England himself, his work began to be exhibited in Paris, France. Constable's paintings, now six-foot long canvases, caught the eye of French connoisseurs and patrons. The king of France even awarded Constable a gold medal for the painting *The Haywain*. Most importantly however, Constable's work was considered influential as other artists looked to it for guidance. As a result, in 1829 at age fifty-three, John Constable was finally awarded full membership in and title of Academician in the Royal Academy. Constable's ability to capture light in his paintings laid the groundwork for the Impressionistic movement. While his home country of England was slow to recognize his talents, today England acclaims Constable as one of the greatest English Romantic landscape artists.

John Constable died March 31, 1837, at age sixty-one and was buried next to his beloved wife in Hampstead.

About the Art

Cloud Study (above) was painted in 1822, oil on paper which was laid on a board. It is 12 x 19 1/4 inches in size and is in the Courtauld Institute Gallerie, London. Another such study is posted below to show the various cloud studies of John Constable. These studies were not intended as final paintings but rather as preparation work for a final work of art.



John Constable was diligent about observing landscapes and cloud formations in open air. He translated what he observed into pictorial studies done in oil on paper. This allowed him to do quick sketches of the clouds which rapidly changed. This type of study and the time devoted to this made Constable a master at painting the sky. To him, "the sky was the keynote, standard scale, and the chief organ of sentiment."¹ This dedication was testimony to his love of nature.

Notice the layering of clouds when viewing *Cloud Study*. The darker blue in the distance represents the backdrop and the outer atmosphere. High flying cirrus clouds are straight, wispy white lines. The lower, bellowing clouds are capped on top with white, reflective of the sun's light. The cloud's under sides are darkened a bit as these are not exposed to the sun. The outer atmosphere and clouds do not contain any warm tones that a rising or setting sun might exude.

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Certainly the range of whites and blues adds a great deal of variety to the work. The layers of foreground, mid-ground and back-

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ELEMENTS OF DESIGN IN PICTURE BOOKS

Children's literature that relate to this lesson due to elements of art or story content are:

- *Cloud Dance* by Thomas Locker
- *Clouds* by Gail Saunders-Smith
- *Cloudy Day* by Robin Nelson
- *The Cloud Book* by Tomie de Paolo
- *The Man Who Named Clouds* by Julie Hannah

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- www.theartgallery.com.au/Constable.html
- www.britainexpress.com/History/bio/constable.htm

ground clouds support the illusion of depth (space). There is also a textural quality in the many cloud surfaces.

Be sure to look at Constable's paintings: *Hampstead Heath*, *The White Horse* or *The Haywain* to get a feel for his landscapes and the powerful sky

Directed Observation

Show students an image of *Cloud Study* and tell them it was a "sketch" made by John Constable in 1822 when the artist was 46 years old. Invite students to quietly study the work. After some time for thinking, encourage students to share what they see. Welcome all comments. The following questions are provided to help students use art vocabulary to talk about the work.

1. Describe what you see in this painting. Describe how the artist, John Constable, used colors, shapes and textures. What makes one cloud seem like it's in front of another? How does the top of a cloud differ from the bottom of a cloud?
2. What makes this sketch different from a finished painting?
3. Compare/contrast the sketch to a completed painting by John Constable such as *The Haywain*.
4. John Constable wanted to be a very good artist so he spent a lot of time observing and sketching what he saw. He especially loved "open air" sketching. What do you think that means?
5. Why do you think it is good to practice sketching what you see?
6. John Constable loved to watch the sky. He loved to see the clouds and how they move. Often they changed shape as they moved through the sky. Share what you know about clouds.
7. John Constable loved to sketch and paint the countryside because he thought it was beautiful. Paintings of the countryside are called landscapes. Where have you seen a beautiful landscape? Describe it then create a painting of it with a beautiful sky.
8. Describe the differences between making a small sketch and a large painting.
9. John Constable was able to balance his beautiful sky with a wonderful landscape. Look carefully at a completed painting by Constable to determine where he placed the horizon line—the place where the sky and earth meet toward the bottom, middle or top of the painting. Do you prefer more sky, less land or less sky, more land?
10. What would you like to know about John Constable?
11. What can we learn about the sky and clouds from John Constable?

Things to Do

1. Spend time outdoors observing cloud forms and cloud movement. Make binoculars from toilet paper tubes glued together for focused observation. Discuss what colors you see in the cloud forms. Find those colors in your crayon box or try making the various shades of grey or blue by putting different pressure on a crayon. Record what you see each time and vary the materials you use. Try crayons, watercolor paint, colored pencils, oil pastels, and chalk. (Be sure to tell students not to look at the sun when observing the sky!) After a few days of rendering sketches, display them. Consider binding these sketches in a book form.
2. Consider visiting parks or other wide-open spaces to observe both land and sky. How do they change day to day? How do they change from morning to afternoon? Make sketches of these landscapes noting varying light, colors, textures, values, lines, forms, shapes and space. Note varying weather conditions. Choose your favorite sketch to render as a large painting.
3. Choose a favorite sketch of a sky and a favorite sketch of a landscape. Combine these both to develop a complete painting.
4. Paint a favorite landscape (sky and land) while observing it outdoors. This process is called *Plein Air*, French for "open air"
5. If you live in a part of the country that has seasonal changes, make a painting of your favorite outdoor landscape in each of the four seasons.
6. Using three sheets of paper, fold each sheet in half—the long way. Then fold each half in half again to create four equal parts. Open all three sheets of paper. Take sheet #1 and create an imaginary landscape where the top fold serves as the horizon line. (The top 1/4 will be the sky area and the bottom 3/4 will serve as land area. Sheet #2 will have the horizon line at the 1/2 fold leaving equal portions for the sky and the land areas. Sheet #3 will have 3/4 of the space for sky area and 1/4 space for the land. Choose your favorite and add color to finish it off!
7. Explore different kinds of landscapes. Try drawing a city, country, desert, beach, mountain, and forest, to name a few.
8. Study photographs that record your community's history to see how its landscape has changed over the years. Make a sketch to predict how you think it will look in the future.
9. Visit an art museum and study how different artists painted the sky differently. Which paintings do you like the best? Who do you think painted the best sky?